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FORTRESS OF PEACE_____2

programme: 62–72

THE DANUBE SEA_____74

programme: 118–124

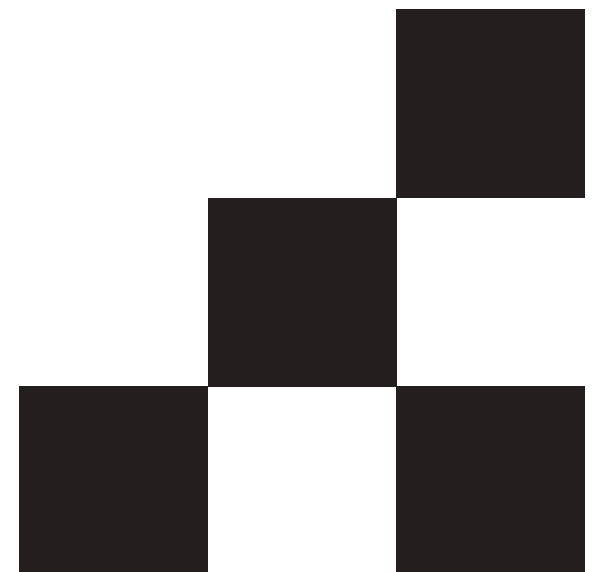
FORTRESS

PEACE OF

17/6



17/7



CREATIVITY AS A PERMANENT FOUNDATION OF PEACE

THE EUROPEAN UNION WAS FOUNDED ON THE RUINS OF EUROPE IN THE WAKE OF THE SECOND WORLD WAR, IN ORDER TO PREVENT ANY RECURRENCE OF THE HORRIFIC BLOODSHED SEEN IN EUROPE'S WARS. WE DARE TO SAY THAT, AS SUCH, THE EUROPEAN UNION SYMBOLIZES A KIND OF FORTRESS OF PEACE WHICH, BESIDES OTHER THINGS, PROMOTES PEACE POLICIES WITH THE PURPOSE OF PREVENTING CONFLICTS AMONG NEIGHBORING COUNTRIES IN EUROPE. FOR THIS REASON, NOVI SAD, AS THE EUROPEAN CAPITAL OF CULTURE, INVITES EVERYONE TO JOIN US IN REFLECTING ON THE CAUSES AND CONSEQUENCES OF ARMED CONFLICT AND IN SEARCHING FOR A CULTURE OF PEACE AND UNITY, THROUGH THEORY AND SOCIALLY ENGAGED ART. THIS MEDITATION ASKS US TO COME TO TERMS WITH THE PAST, IN A CULTURE OF REMEMBERING THE VICTIMS OF WAR IN THE WORLD, EUROPE AND THE WESTERN BALKANS RAISING THE QUESTION: HOW CAN WE TRANSFORM DESTRUCTION INTO CREATION, AS A PERMANENT FOUNDATION OF PEACE?

Can Novi Sad be(come) a fortress of peace?

The answer to this question can be found in the massive fortification that serves as both symbol of the city and destination for numerous visitors and tourists: the Petrovaradin Fortress. Archaeological research has shown human settlements here dating back to the Neolithic era, while Austria built the current monumental stronghold to replace a medieval structure in the period from 1692 to 1780, in response to a constant threat from the Ottomans and proximity to their empire. Its size and imposing character earned it the nickname 'Gibraltar on the Danube'. After the Second World War, the fortress was demilitarized and, for the city's residents, gradually became a place of peace, long romantic walks, as well as cultural and musical events. Its history is the history of Europe in miniature, which we explain with the oxymoron 'Fortress of Peace'. In European history peace is not given, but rather something that must be fought for. The European Union itself is a result of bloody wartime experiences that turned into their opposite – the battles themselves led to an evolutive result, the building of a union on the principles of peace and cooperation. The very concept of the European Capital of Culture, as a kind of spiritual fortress, is built upon the belief that art and culture

can significantly contribute to the promotion of reconciliation, unity, dialogue and understanding. Within the framework of the Fortress of Peace programme, we will explore different concepts of a culture of peace, reconciliation and unity, as well as supporting projects that promote, through the arts and humanities, antifascist ideas and cultivate an engaged and critical approach to the causes and results of war. Across a range of programmes, we will discuss conflict and post-conflict societies through the lens of ordinary citizens, students and experts. Exhibitions, performances and concerts will bring this content to residents in locations around the centre of Novi Sad, in the creative districts, in Sremski Karlovci, as well as on the Rainbow Bridge and the Petrovaradin Fortress, through which one must pass. The 'Fortress of Peace' programme arch and its programme units (Requiem, EUtopia, Rebellion, Dove) place special emphasis on projects that problematize current wars in the world and contribute to reconciliation in the region. Through the thematic problematization of the civil wars in the territories of the former Yugoslavia, and the traumas and consequences they brought (and which we feel to this day in the region), we wish to promote Novi Sad as a 'fortress of peace' for the 21st century.

17/6 – 19/6/2022

FORTRESS
OF
PEACE

REQUIEM





HUNDREDS OF WARS

WERE FOUGHT ON EUROPEAN SOIL FROM THE 15TH TO THE 20TH CENTURY, CULMINATING IN THE FIRST AND SECOND WORLD WARS, IN WHICH OVER 32 MILLION PEOPLE DIED ON THIS CONTINENT ALONE. WE PAY TRIBUTE TO THEM WITH A REQUIEM. THE GREAT NAMES OF CLASSICAL MUSIC SUCH AS MOZART, VERDI, BEETHOVEN, GOUNOD, BRITTEN, JOHANN SEBASTIAN BACH HAVE MADE WORKS OF TIMELESS BEAUTY OUT OF REQUIEMS. IN THE ORTHODOX AND GREEK CATHOLIC CHURCH CODEX, OPELO, AND MASS FOR THE DEAD IN THE CATHOLIC, ANGLICAN AND LUTHERAN CHURCH, ARE THE INSPIRATION FOR PERCEIVING THE PAST IN A SUBLIME WAY, THROUGH CLASSICAL MUSIC, BUT ALSO OTHER ARTISTIC CONTENTS WITHIN THIS PROGRAMME UNIT. AS THE EUROPEAN CAPITAL OF CULTURE, WE HAVE RELIED ON THE INTERCULTURAL SIGNIFICANCE OF THESE CLASSICAL WORKS AND UNDERSTOOD THEM AS AN ARTISTIC SERVICE, FOR WHAT WE HAVE REMEMBERED AND FOR WHAT WE MUST NOT REPEAT.

The number of victims in Europe fell significantly after the establishment of the European Economic Community in 1957, and armed conflicts – if one doesn't count those in the Balkans – were rare after the founding of the European Union in 1993. Behind their abstract categories and descriptions, these conflicts have real victims and spaces of suffering. The year 2022 marks 80 years since the raids that marked the history of Novi Sad in the Second World War. Over the course of three bitterly cold days, over 1300 residents disappeared in the waters of the Danube, while the total number of missing during the pogrom is about 4,500, mostly Orthodox Serbs and Jews. The past century was, in short, the most dramatic for both Europe and Serbia, and just before the beginning of the new millennium, our country suffered another tragedy – the NATO bombing. Two decades later, Novi Sad became the European Capital of Culture, recognized on the historical and cultural map of Europe. Although outside the European Union, a multicultural city inhabited

by 21 national minorities, a city recognizable by demolished and rebuilt bridges, proclaimed the bridges as a metaphorical idea guiding for one of the greatest endeavors in the rich tradition of the cultural development of the city.

A three-day programme with numerous participants from Serbia, Europe and Israel will present diverse approaches to the critique of armed conflict, coming to terms with the past and commemorating victims of war. At the same time, we will remind our fellow citizens, as well as all Europeans, of the local significance of unpleasant events in order to try to build a different relationship towards the individual and collective culture of memory. Since memory is not just a matter of time, but of space; by attending these programmes around the city centre, we are tracing the memory and historical events that have shaped Novi Sad's identity in an attempt to awaken a new vision of peace and a culture of dialogue with an authentic experience.

'LET THIS BE A HOUSE OF PRAYER FOR ALL NATIONS'

IS THE HEBREW INSCRIPTION AT THE ENTRANCE TO THE NOVI SAD SYNAGOGUE, WHICH IS ONE OF THE SYMBOLS OF THE CITY. THE JEWISH PEOPLE HAVE BEEN AN INSEPARABLE PART OF THE HISTORY OF NOVI SAD FOR CENTURIES, BUT ALSO OF THE WHOLE OF EUROPE, AND THEY WERE ALMOST COMPLETELY EXTERMINATED IN THE BLOODIEST CONFLICT THE WORLD REMEBERS. WITH THEIR DISAPPEARANCE, THE IMAGE OF THE CITY CHANGED. WITH NUMBER OF OTHER PEOPLES WHO HAVE SUFFERED GREAT LOSSES, TODAY WE REMEMBER THEIR AND OUR SUFFERINGS, WITH AN AIM THAT THEY WILL NEVER HAPPEN AGAIN. JEVREJSKA STREET, THE NOVI SAD SYNAGOGUE, BUT ALSO THE NUMBER OF BUILDINGS NEXT TO WHICH WE PASS EVERY DAY, REMIND US OF THE CENTURIAL PRESENCE OF THIS PEOPLE, WHICH WAS ALSO AN IMPORTANT SOCIAL FACTOR IN THE NOVI SAD ENVIRONMENT. THAT IS WHY, AS THE EUROPEAN CAPITAL OF CULTURE, WE ARE DEALING WITH JEWISH, ORTHODOX AND ALL OTHER SUFFERERS, AT CITY SITES THAT REMEMBER HISTORICAL EVENTS, AND WE CONSIDER THE HOLOCAUST AS RELEVANT FOR UNDERSTANDING THE SOCIAL CHALLENGES THAT THE WORLD IS FACING TODAY.





Today, Novi Sad's Jewish community has about 620 members. Prior to the Second World War, when the city's population was around 60,000, this community numbered around 4,200. In spite of its modest size, today's Jewish community prides itself on numerous activities that far exceed its actual size. The Jewish Community of Novi Sad will, through the programme Synagogue: A Place of Encounter, demonstrate the richness of Jewish tradition and culture that has been passed down to us as part of our heritage, so that we may teach younger generations the duties of remembrance. A large number of community members were prominent figures (doctors, lawyers, professors, artists, architects and merchants, most of them philanthropists) who were responsible for numerous significant achievements in Novi Sad whose benefits endure to the present. Today's synagogue (the fourth Novi Sad synagogue) was built in 1909 through donations by members of the Jewish community, and some of the most beautiful buildings in Novi Sad were built by Jewish families. The losses during the war greatly altered the local Jewish population, and of the small number of survivors, many left this country for the newly founded nation of Israel. The debt to Jews who were killed in the Holocaust is tremendous. 'Despite all, we are here' is a sentence that best describes today's situation. The synagogue is a symbol of the meeting of different cultures and artists from around the world. And it is no coincidence that inscription above the entryway to Novi Sad's synagogue are the words of the prophet Isaiah in Hebrew: 'Let this be a house of prayer for all nations'. 'Synagogue: A Place of Encounter' includes three events that will highlight local Jewish culture and tradition. The Jewish Community will present *The Culture of Sephardic Jews*¹, which will include a culinary demonstration of Sephardic cuisine led by Mirjam Tauber and participants from the 'Svetozar Miletic' Secondary School. Eli Tauber, PhD, will speak about the traditional and modern life of Jewish men in Sarajevo. The concept of the programme is to make a connection between the heritage of tradition (the natural development of which was broken by the Holocaust) and living traditions among Sarajevo's Sephardic community. In this

way, Sarajevo, as a highly significant centre of Jewish life (for both men and women), will in a certain sense be a paradigm of Jewish cultural traditions. Afterwards, we can see the *Exhibition of Paintings by Melita Kraus*² along with the discussion. Here, we lead visitors into the elements of Jewish faith and tradition, with particular emphasis on the motifs and themes with which the artist works. Afterwards, the audience will be invited for a conversation with the artist and learn about the motifs of her paintings which primarily deal with the heritage of Eastern European Ashkenazi, thus the conversation will be a kind of mapping of the fundamental codes of this cultural tradition. The idea is to demonstrate, in spite of the Holocaust's catastrophic consequences, both the vitality and the transformation of this segment of Jewish culture.

Thanks to support from the Konrad Adenauer Foundation, we'll be led on a musical-dance journey through time and space: a combined concert by three renowned ensembles the 'Hashira' choir, the 'Maayan' dance company and the 'Kol Šel K'fir' klezmer group³, whose activities are sponsored by the Jewish Community of Novi Sad, will demonstrate a part of Novi Sad's contemporary Jewish cultural scene. Their performances will highlight the richness and diversity of Jewish choral music, exceptionally creative choreography, and the unique consonance of different meridians that make klezmer music so emotional and dynamic. With its acoustics and spiritual ambience, the Synagogue, in which the concert will be held, will complete this singular experience, which will remain with the audience long after.

THE RAID DID NOT HAPPEN IN NOVI SAD

BUT A TERRIBLE POGROM, WHICH FOREVER CHANGED NOVI SAD. INSTEAD OF A POLICE INVASION AND A SEARCH OF WHAT THE RAID MEANS, WE WISH TO REMEMBER THE VICTIMS OF THE BRUTAL ETHNIC MASSACRE, WHICH HAS BEEN CALLED THE WRONG NAME FOR EIGHTY YEARS. WHO IS RESPONSIBLE FOR THAT? THE PERPETRATORS WHO CALLED IT SO TO COVER UP THEIR CRIME, OR WE WHO STILL EASILY TAKE IT WITHOUT DEEP THINKING ABOUT ITS MEANING? CAN THIS SLOPPINESS BE CONSIDERED AS A DENIAL OF THE HOLOCAUST IN EUROPE? INSTEAD OF JUST SCRATCHING THE SURFACE WITH TRUE, OFTEN PERSONAL AND SHOCKING STORIES, WE WISH TO SINK DEEPER INTO THE DARK CURRENTS OF NOVI SAD AND EUROPEAN SUFFERING.



PHOTO_J. C. EMER

In an effort to return to the chronotopes of the culture of remembrance, we will follow the personal stories of Novi Sad victims of the Second World War, or those for whom Novi Sad was a way station to the place of execution, from the perspective of artists and/or their descendants, integrating such diverse personal pasts into the common past of the city and the state, and enabling us as a society to remember together. On that journey, we will remember the poet Miklós Radnóti, then Bogdan Šuput, Laslo Blašković, as well as the victims of the Novi Sad Jewish family Roth through the lens of their granddaughter Marissa. We will remember the heroine Apollonia who stood in front of the firing squad with her friend Marija. We will remember Moša Berah through the notes of his grandson Roni Berah. We will remember Dr. Dušan Jovanović from Novi Sad, a righteous man among the nations. We begin our journey through memories with a thematic

programme called *From Raid to Auschwitz: Novi Sad, City of a Culture of Remembrance*, with the goal of examining from diverse perspectives the Holocaust as a crime unprecedented in history, an event that shattered our concept of human values and fundamentally shifted contemporary civilization. The programme was created by the Terraforming organization in Novi Sad, in cooperation with a range of national and international partners, including the Archives of Vojvodina, the Cultural Centre of Novi Sad, the European Days of Jewish Culture Foundation in Luxembourg, the Jewish Museum of Greece in Athens, the Galicia Jewish Museum in Kraków, and others. The programme will involve the participation of numerous historians, teachers, museologists, archivists, artists, directors, actors, musicians and other guests from Austria, Germany, Norway, the Netherlands, Hungary, Slovakia, the Czech Republic, Greece and other countries.

The programme 'From Raid to Auschwitz: Novi Sad, City of a Culture of Remembrance' will let us explore, in both Serbian and European contexts, why and what we remember, why the Holocaust is still relevant in understanding the social challenges and problems that we face today: from the falsification of history, fake news and media (il)literacy, to contemporary forms of anti-Semitism, anti-Gypsyism, neo-Nazism and racism. Panel discussions with leading European and Serbian experts from various fields dealing with the formation of a culture of remembrance will take place against a backdrop with elements of an exhibition, stage performance, music and 'poetic commentary' for each participant. Beyond this, the programme has a clear artistic and educational character, from exhibitions of educational graphic novels, to music and dance performances, to the announcement of the European Days of Jewish Culture festival. This programme is made possible

with the cooperation of the international European Association for the Preservation and Promotion of Jewish Culture and Heritage, with which we will create an 'overture' for the opening of the traditional international event, *European Days of Jewish Culture*⁴. Concerts, debates and exhibitions will complete the programme.

The first day of the programme *From Raids to Auschwitz: Novi Sad, City of a Culture of Remembrance* will begin with an international forum entitled *To Search for or Offer Shelter*⁵ as well as a music and drama programme at the Historical Archives of the City of Novi Sad, symbolically at the place where testimony, photographs and notes are kept on the Hungarian government's liquidation of the Serbs, Jews and Roma in January 1942, in the then occupied territory of Bačka. In the afternoon we move to a former silk factory, today the Svilara Cultural Station: it was here that the Jewish-Hungarian poet Miklós Radnóti spent several days with other prisoners during the forced march (known as the Bor Transport), which moved them from the mines of Bor directly to their death in mass graves. At Svilara we'll open an *Exhibition of graphic novels on the Holocaust*⁶ and continue the forum programme, this time on the topic *The Game of Generations*⁷.

From Raid to Auschwitz: Novi Sad, City of a Culture of Remembrance programme will open a new round of international forums at Svilara on the topic, *Life after the Holocaust*⁸, as well as with a forum *Sisters of the Baruh Brothers*⁹. After the programme at Svilara, we will move from one place of suffering to another – the Quay of the Victims of the Raid, where the fascist occupying forces carried out the so-called 'January raid' from 21 to 23 January 1942, shooting over one thousand innocent residents of Novi Sad. A four-metre bronze memorial, 'The Family', now stands on the site as one of the symbols of Novi Sad, dedicated to all victims of the Second World War. It is here that 'Terraforming' will install a public *Exhibition of Graphic Novels about the Novi Sad Raid*¹⁰. One of the many victims in this pogrom is the

significant Novi Sad artist Bogdan Šuput, who was honored by Laslo Blašković in the novel *Carinska Street*¹¹, which will be promoted during the Requiem programme cluster. In the novel, Blašković presented a powerful picture of Novi Sad during the Second World War and after it, until the present moment.

The Novi Sad raid was also the reason for the life project of the photo reporter Marissa Roth from Los Angeles, the winner of the Pulitzer Prize. She will open a heartrending exhibition at the Svilara Cultural Station, *One Person Crying: Women and War*¹², inspired by a personal family tragedy related to Novi Sad, given that her great-grandmother, grandmother and grandfather were killed in the so-called Novi Sad raid in 1942. The photographs were taken over a period of thirty years, covering more than ten war conflicts. This global photo essay deals with the immediate and long-lasting effects of war on women. The exhibition, which toured the world, was shown for the first time at the Museum of Tolerance in Los Angeles. This is how Marissa described her feelings after visiting Novi Sad:

'My grandmother left me a light on. I feel it in my heart even though I have never met her. She was killed on the doorstep of her house in Novi Sad, Yugoslavia, along with her husband, mother and brother, on a cold January day in 1942, because they were Jews. The light shone through a window that had softly engraved poppy flowers on the glass on one side of the double doors that led to the salon. The other part of the other door was undecorated, an obvious replacement for something that had been lost. I saw this window for the first time in the summer of 1984, on a full-day family visit to Novi Sad, which brought my father back to the house where he grew up, for the first time after he left Yugoslavia in November 1938, when he was 26 years old. Although I didn't know it, the thirty-year long odyssey began for me that same day.'



PHOTO M. STOJANAC



Later, we invite you to the opening of *Apollonia and Marija*¹³, an exhibition on the devastating, tragic true story of the friendship between a German and a Serb, before and during the Second World War. The friendship ends with the death of both in 1942, during the occupying Hungarian government's Raid in Southern Banat. The Cultural Centre of Novi Sad, in partnership with the Historical Archives of the City of Novi Sad, will for the duration of the exhibition and docent tours transform the Art Gallery (Likovni salon) into something of an educational space, where through text, image, conversation and interaction the audience will be led through the reconstructed story of Apollonia and Marija, so as to affirm the heroic and noble deeds overshadowed by narratives of so-called 'great history'.

After the opening of *Apollonia and Marija*, the Summer Stage of the Cultural Centre of Novi Sad will present the premiere of a performance based on the motifs of Moša Beraha, *Spots on the Heart*¹⁴, produced by the Student Cultural Centre of Novi Sad. This piece deals with the experience of officers of the defeated Yugoslav Army in camps, and the ways in which they attempt, through the preparations for and performance of a play under camp conditions, to transcend the horrors of war that have forced them into captivity. The production is directed by Milorad Milinković, and features an original score by Roni Beraha, the nephew of Moša Beraha.

We will also remember the hero of Novi Sad, Dr. Dušan Jovanović, director Branko Bauer from Croatia and writer Midhat Begić from Bosnia and Herzegovina, who took the title of 'Righteous Among the Nations', because they were willing to sacrifice to save the innocent, risking their lives to save the Jews in World War II. This recognition, in the form of a medal and diploma, attests to the courageous act of non-Jewish people who risked their lives (and those of their loved ones) in order to save Jews – frequently unknown to them personally – during the difficult years of the Second World War. In 1953 the Israeli Parliament formed Yad Vashem, the World Holocaust Remembrance Center, which contains a wall of honoured individuals, on which the names of all Righteous are inscribed; until recently it was the custom to plant flowers in their honour, as a symbol of life and rebirth. Out of 25,000 Righteous in the world, 131 are, for now, registered as being from Serbia, and three from Novi Sad: Marija Tomić, Nadežda Pašćan and Dr. Dušan Jovanović. In honor of these heroes, the Cultural Centre of Novi Sad will implement an exhibition called *Righteous Among the Nations*¹⁵ with the support of the Memorial Center 'Yad Vashem' from Israel, which will provide all necessary material in the form of photographs, documents, texts and other archives necessary for the project implementation.

FREEZE FRAME

THE METAPHOR OF ICE FROM 1942 TAKES US FURTHER INTO THE WAR-TORN NINETIES, WHEN THE LED ART GROUP GATHERED WITH ITS PROJECTS THOSE WHO 'STAYED HERE' AND 'RECONSTRUCTED THE CRIME' IN THE 'ICE CLIMATE' OF FREEZERS, STREETS, GARAGES AND DUMPS.

During the wars in the former Yugoslavia, a group of artists froze their artwork in a symbolic way to preserve art for better times. Did we welcome better times today? Freezing and hibernation were a response to the decay and deep anomie of society. From all this, grows an unbreakable desire for a better tomorrow, the need to believe in utopia and the hope that art can change the world. The project of the art group 'Led Art', which was one of the most active alternative art groups in the crisis of the Balkans in the 1990s, is being implemented within the entire 'Fortress of Peace' programme arch, through all clusters, and culminates with an exhibition at the Museum of Contemporary Art of Vojvodina. *The Day of Ice*¹⁶ marks the anniversary of the first actions by the Led Art group: *Freezing and Flood*. There will be a re-enactment of Led art's Flood installation in Novi Sad, when the central Zmaj Jovina Street was closed off with blocks of ice. A projection onto an ice wall covering part of the Katolička Porta will serve as a reminder of the original reasons motivating the work of Led art. And when the ice thaws and the frame moves, the universal story of the suffering of humanity continues. Through the lenses of independent war photo reporters, we become witnesses of their tragic destinies and war horrors. On the way to that memory, photography becomes an immediate reporter, a medium that consistently conveys life and real emotion. The world was surprised when it first saw the black and white horrors of the Crimean War and saw what the war itself meant. Unfortunately, even in the present moment, we often witness unpleasant conflicts and human suffering in all parts of the world, but the question arises – how do we experience them? The modern age has erased the sense of reality due to the handful of information that floods us every day, so all kinds of social upheavals quickly fade in the onset of new ones. However, in addition to that,

we view the photographs as a faithful and cruel depiction of suffering, and their authors as heroes of their time. That is why Nikola Lucati dedicates the *The Stringers*¹⁷ exhibition to the inadequately protected and underpaid young war photographers, filmmakers and journalists – freelancers, many of whom died on the job in recent decades around the world. 'Stringer' is the term for freelancers who work independently, are paid only upon the publication of a photograph/video/story, and are frequently forced to take a job at any cost, without the insurance or resources made available to regular reporters by media outlets that use their services. In conflict zones, fierce competition and exploitative working conditions lead to further exposure to the dangers of their profession. The exhibition will be

set up in a pavilion, made of construction materials, in an open public space in the centre of Novi Sad. It is a temporary installation with the aim of noticing the role and visibility of journalists and part-time associates, the media and economic machines. The pavilion/installation, in the city centre, will simulate an object destroyed by war.



PHOTO_V, PAVLOVIC

ON THE NOTES OF PEACE

AND WITH MUSIC WITHOUT
WORDS, WE WILL REMEMBER
THE EXPERIENCES OF WAR AND
CELEBRATE THE VICTORY OF LIFE.

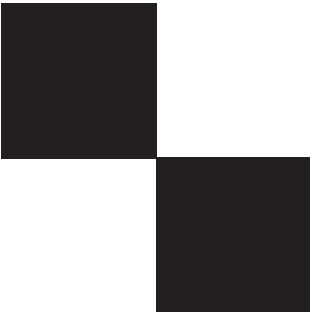


PHOTO_S. DOROŠKI

In 1960, work on music for a film took the famous composer Dmitri Shostakovich to Dresden, a city destroyed by Allied bombing in 1945. The number of victims outnumbered those from Hiroshima. Witnessing such destruction recalled the Siege of Leningrad, which the composer memorialized in one of his most significant works, the Leningrad Symphony No. 7, at the same time a historical and musical work-reaction to totalitarianism in general, with a universal meaning and a clear motto: in memory of the victims of fascism and war. One of the most famous young chamber ensembles in Novi Sad, Camerata Novi Sad, performs with the Neo Festival, Shostakovich's *Chamber Symphony*¹⁸, a well-known example of the victory of art over destruction and totalitarianism. Yet, before the impression is made, the suffering lasts. Paradoxically, direct witnesses of horror remain the most productive creators whose works are remembered forever. Olivier Messiaen, one of the most significant composers of the 20th century, from the very beginning of the Second World War was in the army, and only a year later he arrived at the concentration camp. His *Quartet for the End of Time*¹⁹ was performed to an audience of 400 prisoners and prison guards. Six months later, the musicians were released and returned to France. The composer would later comment that he had never been listened to with such attention and understanding. How attentively, as the European Capital of Culture, will we listen to this work in Novi Sad, as performed by Shinnosuke Inogal (piano), Aleksandar Tasić (clarinet), Marko Miletić (cello) and Yukiko Uno (violin). And finally, we come to contemporary forms of performance that evoke the Jewish tradition.

AFTER THE TIME OF DEATH AND
THE REMEMBRANCE OF THE
WAR FEARS, THE VICTORY OF
LIFE WILL SYMBOLICALLY BE
MARKED BY MAHLER'S *SECOND
SYMPHONY*²⁰ AT THE END OF THE
REQUIEM PROGRAMME..

Dealing with the topic of death and transformation, Mahler's Second Symphony is a portal to understanding and accepting the life cycle. The central thought of this work is summed up in the words of the choir at the highlight of the finale: *Sterben werd 'ich um zu leben (To Live, I Will Die)*, and represents one of the most sublime and most layered messages, beyond all religious dogmas. All of us sometimes have to 'die' in order to live, we have to touch the bottom to soar. The whole civilization had to go through thousands of years of intense, devastating war conflicts culminating in the Second World War: only when we realized that the next nuclear war would mean total destruction, there was a transformation and the formation of an organized system to prevent a new, fatal global conflict. Mahler's words, but mainly his music, represent the greatest gift of an artist to humanity, they continue to inspire us, as well as to warn us. Reflecting on the multi-layered messages provided by Gustav Mahler's Second Symphony, we can conclude that this monumental work is in itself a Fortress of peace, love and faith in the grandeur of the human spirit. In the European Capital of Culture, at the end of the Requiem, we will listen to the Second Symphony performed by the Vojvodina Symphony Orchestra, in partnership with the Music Youth of Novi Sad and under the baton of world maestro Aleksandar Marković, who became chief conductor of the Innsbruck Opera at the age of 29. During the preparation for the European Capital of Culture, he took the same post in the famous Vojvodina Symphony Orchestra.



EUTOPIA

23/6 – 27/6/2022

FORTRESS
OF
PEACE

THE ROADS OF A GOOD PLACE

If Requiem is a warning, EUtopia is a search for the right path. Among the ruins of Europe in the wake of two tragic world wars, state and political leaders gathered, bringing with them a vision and determination to find common interests, put an end to conflicts, and ensure a future for generations to come. From that time on, Europe has worked to be an EUtopia, which in Ancient Greek means 'good place'. Although the European Union itself may not be a perfect community, its purpose is primarily peaceful (and not only economic), and a 'Good place' is always better than wars and conflicts.

Through a diverse programme of art and discussion, we'll stimulate conversation between national stakeholders and European partners on the future of Europe, reflecting on how we may rise to the challenges before us and together build that much-desired Europe of peace.

EUtopia symbolically begins and ends at Great Liman, a part of the city that was a symbol of modern, industrial and alternative cultural development, but also of great losses during the last century. On the Quay of the Victims of the Raid, where Requiem concludes, the exhibition entitled *In Search of Europe*²¹ takes us along the Belgrade and Sunny Quays, past the university campus, to the Creative District, where lively conversations will be held on current issues. The artistic culmination of all these programmes is a performance of Beethoven's Ninth Symphony in celebration of Europe and peace!



EUROPEAN STATIONS

WILL CONFRONT US WITH THE PAST AND POINT OUT THE CHANGES IN WHICH WE ALL NEED TO PARTICIPATE ALONG THE MOST IMPORTANT NOVI SAD TOPONYMS. POST-WAR EUROPE IS BUILT ON THE FOUNDATIONS OF NEW VALUES, AND AS THE EUROPEAN CAPITAL OF CULTURE, NOVI SAD WILL PRESENT THOSE VALUES IN AUTHENTIC PLACES, TODAY'S FAVORITE LOCATIONS OF FELLOW CITIZENS, YET POINTS OF SUFFERING AND STORMY EVENTS IN THE PAST, WHICH IN THE END BRING US TO THE OASIS OF CULTURAL CREATIVITY.

The outdoor exhibition In Search of Europe is the story of post-war Europe's creation, or, perhaps, the Europe we have yet to create. The most important part of this concept is a multimedia exhibition developed in a modular way, where modules (stations) are set in nine points along the Belgrade Quay, Quay of the Victims of the Raid, and the Sunny Quay. Those of us who walk along the quay and come across the stations will become part of the scenery – and, indeed, an integral part of the exhibition. In this manner, both symbolically and literally, a direct interaction is created between the exhibition's content and the city of Novi Sad, its residents, and society as a whole. Nine important historical figures will be selected as guides in solving the dilemmas that faced post-war Europe, through social changes that made possible the creation of the continent as we know it today.



PHOTO_J. IVANOVIĆ

The exhibition is divided into three parts: 'Facing the Past', 'Ending the Second World War' and 'Reforms', and each part will be accompanied by discussions with international guests. Developed through the collaboration of an international team of curators, cultural experts from Serbia and Europe, the exhibition is implemented by Terraforming from Novi Sad, in partnership with the Konrad Adenauer Foundation and the Archives of Vojvodina from Novi Sad.

On the path of our symbolic search for Europe, in honour of peace – the highest European value in most recent decades – the Faculty of Law at the University of Novi Sad is organizing for EUTOPIA an international, interdisciplinary conference *Peace and Legislation*²² on the history and implications of peace agreements, from the Treaty of Karlowitz to the Dayton Agreement. In 1699, on the present-day site of the Chapel of Peace, a building of exceptional historical significance, the Treaty of Karlowitz was signed by Austria and its European allies and the Ottoman Empire. The goal of the international conference implemented by the Faculty of Law at the University of Novi Sad is to build bridges between the old (Potsdam), new (Szeged) and future (Novi Sad) of the European Union, based on scientific research on peace processes as the most significant common European value. The conference will be followed by an open forum in the Creative District, open to conference participants and the general public alike, so as to emphasize the meaningfulness of the peace processes and their achievements, not only in the field of unification of the Old Continent, but in establishing common social values and nurturing a culture of peace as its connective tissue.

WHO CAME UP WITH THE BORDERS

AND DO THEY DIVIDE THE WORLD INTO EUROPE AND THE REST OF THE WORLD? THE ANSWER WILL BE GIVEN BY NON-EUROPEAN ARTISTS, ACTIVISTS AND THEORETISTS IN THE OUTDOOR GALLERY, WHERE WE WILL FIND ANSWERS TO QUESTIONS THAT ARE OFTEN AVOIDED.

Through *Imaginary Borders*²³ exhibition of flags, organised by Bel Art Gallery and curated by a team from Kurs Collective, the authors critically examine relations founded on the exaggerated difference between Europe and the rest of the world ('others'), posing questions that are frequently neglected by cultural circles and relegated to the sphere of political debate. In inviting non-European artists, activists and theorists, the creators wish to hear about their relationship with the idea of Europe as an EUtopia, and with Europe as it is frequently represented: a space of prosperity, tolerance and multiculturalism. The focus of the artwork and installations will follow two directions: the question of contemporary migrations, and the question of economic dominance and exploitation. The programme includes the exhibition of designed flags on 49 masts at the Suba's Plateau, as well as a public discussion on the 'Imaginary Borders' topic. The exhibition is implemented with the great infrastructural support of the City Administration for Construction Land and Investments.



DIALOGUE TO UNDERSTANDING, MEMORY TO THE FUTURE

THIS IS HOW WE IMAGINE RECONCILIATION AND CONFRONTATION WITH HISTORY AND TOPICS THAT ARE OFTEN BEING AVOIDED.

The backbone of EUtopia consists of socially engaged speech programmes In the *Margins*²⁴ and the *SOC Festival of Reconciliation*²⁵ in a kind of agora - an open-air amphitheatre, in the Creative District. From the great conflicts and world wars, the Krokodil association and the Faculty of Philosophy will lead us to the dialogues of the 21st century and the search for a Europe of peace, with associated partners and numerous local and foreign guests. During five days of discussions, debates and round tables, we will deal with issues related to the experience of living in conflict and post-conflict European zones, the struggle for women's rights in various forms of patriarchy, the relationship between urbanism and politics, the dialectic of objective and subjective violence, the ethics of nonviolent resistance, and the world after the Covid-19 pandemic. Then, we will discuss the common past, models of reconciliation based on needs, and the attitude of social institutions, the media and the community itself towards the issue of victims and reconciliation policies.

During the first two evenings of the socially engaged speech programme, organized by Krokodil, we can expect the Novi Sad Debate on Europe – a heterogeneous discussion with three participants and a moderator; Gigantomahija - a debate between the two participants without a

moderator on the current topic; Sofa interview - a lecture or conversation of an eminent guest with a moderator, where the guest chooses the form and topic. So far, the confirmed guests of the two-day programme are political scientists Ivan Krastev (Bulgaria), Florian Bieber (Austria) and Ivan Vejvoda (Serbia), writers Miljenko Jergović (Croatia) and Biljana Srbljanović (Serbia). Moderators Ljubica Gojgić and Igor Štiks guarantee the true spirit of the lively debate. The language of the panel programme will be English, and simultaneous translation is planned, as well as translation into sign language. The event will be broadcast live on the Krokodil Engaging Words YouTube channel.

During the third day of 'eutopic' talks, SOC participants work on finding a model of reconciliation based on needs. The Youth Initiative for Human Rights focuses on the common Yugoslav history and heritage. In a somewhat

intimate atmosphere, visitors will be able to exchange memories 'one-to-one' with director Milana Nikić of the period of life in the former SFRY inside the famous K67 kiosk. Once a symbol of modernization, progressive design and technological change in Yugoslavia, this kiosk, designed by Saša J. Mächtig, after its disintegration, became a symbol of transition to get the final artistic valorization by including the New York Museum of Contemporary Art (MOMA) in its collection of best and most successful examples of twentieth-century industrial design. Milana Nikić will get individual stories and memories in the *Kiosk of Memories*²⁶, in direct communication with 'customers', which will be recorded in audio and video form, as the basis for a play that will be created for the final multimedia performance to be implemented in September 2022 within the Kaleidoscope of Culture.

Highlight of the SOC will be special guests from the 'Democracy in Europe Movement 2025 - Diem25' and the 'Progressive International' organization: the famous European philosopher and political activist Srećko Horvat (Croatia), political economist David Adler (USA), and a unique economic pop star, scientist and politician Yanis Varoufakis (Greece) (formal confirmation of the participation is expected). On the fourth day, the Institute for Philosophy and Social Theory from Belgrade initiates a debate on a common history and conflicting identities, and talks on the topic of *European Skeletons from the Closet*. The culmination of the evening is the screening of a film about war veterans from the 1990s, *Men Don't Cry*, by Alen Drljević and the subsequent conversation on the topic of war experiences. The final programme, on the fifth day of Eutopia, raises the burning question of contemporary nationalism.



PHOTO: J. IVANOVIC

CELEBRATING EUROPE – NINE SYMPHONIES AND SIX SUITES IN ONE DAY

REPRESENT AN UNFORGETTABLE ENDEAVOUR IN THE NAME OF EUROPEAN LEGACIES. WE REACHED THE END OF EUTOPIA THROUGH MUSICAL EUTOPIA ON THE WINGS OF INNER PEACE, WHICH, AS THEY SAY, IS A PRODUCT OF BACH'S SUITES AND BEETHOVEN'S SYMPHONIES CULMINATING WITH THE ODE TO JOY, EUROPEAN UNION ANTHEM, THE UNFINISHED MASTERPIECE THAT METAPHORICALLY SYMBOLIZES THE EUROPEAN UNION ITSLEF AS AN UNFINISHED COMMUNITY. MUSICAL HARMONY OF DIFFERENT TONES IS UNDERSTOOD AS A METAPHOR OF PEACE IN THE DIVERSITY OF PEOPLES AND THAT IS WHY WE FIND MUSIC THE RIGHT WAY TO SEND A MESSAGE TO HUMANITY.



PHOTO_J. IVANOVIĆ

MARATHON FOR JOY

French cellist Jean-Guihen Queyras, one of the world's best cellists and most acclaimed performers of Bach music, will perform the famous suites by Johann Sebastian Bach at the *Bach, Memories, Shadows and Signs*²⁷ concert. The suites were written in Köthen during the period 1717–1723, and are among the first compositions for cello ever written. Bach was a master of polyphony, a way of composing where two or more independent melodic lines flow independently, yet together they sound harmonious. In this context, Bach's polyphony and harmony of diversity adequately illustrate EUtopia, as a discursive space in which diverse polemical voices meet. His suites, each individually, represent a challenge to modern cellists, and they used to be an innovation for the performers at the time due to technical requirements and stylistic maneuvers. This great performance has another emphasized symbolic value because it will be held in the first in the history of Novi Sad, the City Concert Hall, which connects two large Novi Sad institutions – Music and Ballet School, and was built during the preparations of Novi Sad for the year of the European Capital of Culture.

will unite two twin cities, German Dortmund and Novi Sad, which share almost the same historical background of the 20th century, unite in one of the greatest endeavors of the European Capital of Culture – performance of nine Beethoven symphonies in Novi Sad in one day! The Belgrade Philharmonic, one of the most significant music institutions in our country with the Dortmund Philharmonic, takes us to the unique symphonic *Beethoven Marathon*²⁸, as a demonstration of artistic strength, directing us to the development of Beethoven's work, and finally trying to send a message of peace and joy to Europe. In this unprecedented music marathon, over 250 professional singers and musicians from Germany, Serbia and Slovakia will transform the most significant orchestral works of this master into an enchanted encounter with classical music of a special kind: an encounter that's international by nature, one that crosses national borders and connects cities and peoples in a true cultural exchange. Both orchestras in both cities will alternate in performing the first eight symphonies, between the hours of 10 a.m. and 7 p.m., with several breaks in between. Then, at 8:22 p.m., the two orchestras will come together for the Ninth Symphony, joined by the Slovak Philharmonic Choir. The Beethoven marathon will first be held in Dortmund on 19 June 2022, and then repeated one week later on 26 June in Novi Sad, European Capital of Culture 2022. The performance of the Ninth Symphony in Novi Sad will be a major outdoor concert, with several thousand people expected to attend. The concert will be inclusive, and accessible for the hearing impaired, and people with hearing impairments will be able to attend.

1/7-10/7/2022

FORTRESS

PEACE OF

REBELLION





If Requiem was a warning, EUtopia search for a 'good place' through dialogue, the programme unit 'Rebellion' is an authentic oxymoron of the struggle for peace. It is an artistic conflict with the repressive elements of dictatorial power that potentially leads one society from internal to another war – external war. This small alternative story will be viewed through the macro and micro dimension, from the European and regional regional, to the Novi Sad level. These alternative artistic trends and techniques of recording and reflecting on one's own age are characterized by artistic practices that criticize dominant ideologies and socio-political processes, thus creating space for different views of one's own age.

This programme unit belongs to the 'Fortress of Peace', because rebellion is an indispensable element of the pursuit of peace and freedom, just as ancient mythology suggests – one of the cultural foundations of today's Europe – the world emerges transforming from chaos into space, from disorder to order. Although the history of Europe testifies that rebellion often grew into violence, the source of rebellion is always and above all one counter-value, one counter-opinion in relation to something that strives to become a controlled or imposed truth, which strives for unanimity. Trying to follow the trace of dissident thought, its struggle with self-censorship and censorship of different systems, we will return through various forms of adaptation and re-actualization of works by important European authors such as Klaus Mann, Heiner Müller and Danilo Kiš, but also historically closer and artistic forms of rebellion that marked the Novi Sad scene – performances of 'Led Ar', or Šok zadruga (Shock Cooperative) and the activities of the 'Exit' Festival.

FROM CENSORED DISSENT WORD TO FREE PERFORMATIVE REBELLION

EUROPEAN ART HAS FOUND MANY WAYS AND MEANS TO OFFER ALTERNATIVES TO DOMINANT VALUES AND TOTALITARIAN POLICIES. TURNING PRIMARILY TO THE EXAMPLE OF GERMANY IN THE 20TH CENTURY, BUT ALSO THEMATIZING THE EX-YUGOSLAV CONTEXT, 'REBELLION' WILL OFFER AN ARTISTIC AND EXHIBITION PROGRAMME THAT FROM TODAY'S PERSPECTIVE REFLECTS AND THEMATIZES THE DISSIDENT AND ANTI-AUTHORITARIAN EUROPEAN HERITAGE.

Thus, the Novi Sad student and big name of the regional and European theatre, Haris Pašović, will direct the novel 'Mephisto' by Klaus Mann, which talks about the position of the artist in the hell of the Nazi regime. On the other hand, the Slovenian band 'Leibach', which originated from the authentic alternative Yugoslav art, will adapt, in a genre-elusive way, the texts of Heiner Müller, a well-known East German playwright who fought against censorship throughout his career. Furthermore, coming to the Yugoslav context, the premiere will be a play inspired by the prose of Danilo Kiš, which talks about the problem of censorship. This series of literary-inspired stage expression and rebellion will serve as a good starting point for thinking not only about the additional power that a literary text and its ideas gain in their theatrical adaptations, but also about the completely new power and sharpness that these texts can gain when adapted in a new context, the context of the present moment. This is the true measure of the universality of a work of art – not in a certain technical or ideological quality, but to provoke us from another perspective, with new issues important for our future. This programme unit is an invitation to think about the rebellion of art and the art of rebellion!

A good introduction to the turbulent context of Germany in the 20th century will be the multimedia exhibition *Open Process*²⁹ of the ASA-FF organization from Chemnitz (Germany), which presents the post-war East German reality through art form, especially in Saxony: history of migration, continuity of right-wing and racist violence, National Socialist underground, but also resistance to repressive methods and policies. The exhibition will also present the works of one of the most famous local directors – Želimir Žilnik, who, as part of the Yugoslav Black Wave, represented a kind of dissident wave in the then cultural and political context. In addition to Žilnik, some of the artists featured include Harun Farocki, Hito Steyerl, Belit Sag, Ulf Aminde and *Forensic Architecture*. The programme comprises multimedia exhibitions, conversations, film screenings and video installations that form a call to action against racism. The exhibition is part of the cooperation between European Capitals of Culture, Novi Sad 2022 and Chemnitz 2025, within the framework of the 'Distance' project. In addition to its showing in Novi Sad, the exhibition will be mounted in Chemnitz, Berlin and Brussels. This is only one in a series of cooperation projects of European Capitals of Culture, proved by the example of the exhibition *Parallels*³⁰: Timișoara/ Novi Sad, based on a common heritage, i.e. artists whose works are represented in the collections of the Gallery of Matica Srpska and the Art Museum in Timișoara.

Returning to the repressive and totalitarian context of pre-war and war Germany, the 'Rebellion' programme brings the play *Mephisto*³¹, directed by Haris Pašović, based on the template of the novel of the same name by the German writer Klaus Mann. His oeuvre is marked by this novel, which was published in 1936, in the midst of the Nazi regime in Germany, and because of which Klaus Mann was expelled from the country. It is a novel whose film adaptation brought Oscar to the iconic Hungarian director István Szabó (1981), and whose universal story of absolute evil sends a strong lesson about the importance of rebellion and resistance to everything that threatens to endanger and obscure the basic values of humanity. The dramatic text of 'Mephisto' that we will see in Novi Sad follows the plot of the novel without any 'intertextuality', since the story, plot and characters are so exceptionally well written, powerful, interesting and complex – as such, they grow into a universal, timeless story of absolute evil and the rebellion and resistance of the bravest members of the community. Told from a perspective of the theatre in Berlin and Germany's then-star of theatre and film Hendrik Höfgen, the drama 'Mephisto' attempts to depict the rise and fall of the Third Reich, and through the language of theatre openly pose questions about whether and how art functioned together with the greatest state and military evil in the history of humankind, as well as what the ethical, humanitarian and metaphysical consequences of this have been. 'Mephisto' has a whole range of characters, and as such really is a spectacle in the formal sense (number of participants, scenery, costumes, lighting, video), which at the same time perfectly expresses Nazi ambitions, the pomp and monumentality on which they insisted, and which were an expression of their power. The production is implemented in partnership with the Serbian National Theatre and Sarajevo's East West Centre. After Novi Sad, the play will be performed in Sarajevo.

REBELLIOUS ART, THE ART OF REBELLION

The heritage of art collective *Neue Slowenische Kunst* (New Slovenian Art), whose vital part is Ljubljana band 'Laibach', is a great overture for merging artistic rebellion in the German war and post-war context with Yugoslav dissident practices. Bearing in mind that the band turned the (neo)avant-garde strategies of art provocation into unique retro avantgarde, and that 'Laibach' is the German historical name for Ljubljana, this group was a thorn in the then government's side during the 80s. Officially insisting on their anti-dissident position, the anti-totalitarian and anti-regime elements of their artistic practice culminated in a famous provocation related to the Youth Day poster in the year 1987, when their solution won despite being an intentional copy of a painting by a Nazi artist, thereby criticizing censorship and repressive elements of the government. Today, the poster is being exhibited in the Museum of Yugoslavia as part of the collection that speaks about the controversies connected to the celebration of Youth Day. The controversy of this band was recognised on a global scale, especially when in 2015 they performed in North Korea as the first Western band in that country. Within the European Capital of Culture programme, this band from Ljubljana will perform in Novi Sad with the musical titled *WIR SIND DAS VOLK (We Are the People)*³², inspired by provocative postmodernist plays by Heiner Müller. The project's premiere was held last year in Berlin's 'HAU Hebbel am Ufer', where

Heiner Müller himself worked in the Berliner Ensemble, a theatre founded by Bertolt Brecht. Having Brecht's revolutionary inspiration, Müller thematized the problems of nationalism, as well as socialist society's development, which is why he often faced the problems of censorship. In terms of artistic expression, the theatre-musical performance, which we'll have the opportunity to see within 'Rebellion', is the fusion of Müller's stage/theatre expression and Laibach's provocative music. In terms of content, it represents the fusion of anti-nationalist and anti-oppressive ideas, becoming a theatrical act of dealing with the dangers of nationalism, which is evidently starting to turn into an alibi for some new totalitarianisms. With their musical *WIR SIND DAS VOLK (We Are the People)*, 'Laibach and guests (Mina Špiler, Katarina Stegnar, Cveto Kobal, Sašo Vollmaier, Vier Personen Quartet, The Stroj and his Holiness Petar Mlakar) are offering more than hour and a half of patriotism. German patriotism. Yet, patriotism is accompanied by a trance, it is transnational, transparent, transformational. Laibach, therefore, offers more than hour and a half of fresh, relevant and balanced – German-Slovenian-Serbian – patriotic pleasure.' Speaking of Laibach's rebellious dimension, their performance within 'Doček' (2018) and the celebration of the Orthodox New Year was a kind of rebellion, a revolutionary spin, since in the past only local musicians used to perform on this occasion.



PHOTO_LUKA KAŠE

By turning entirely to the Yugoslav context, we come to Danilo Kiš. Thinking about the dissident dimension of Danilo Kiš's literary work has been more than relevant in the year when Edward Snowden, one of the world's biggest icons of today's rebellion, wrote about Kiš's texts that deal with the phenomenon of censorship. Although it could be said that Kiš was more of a dissident in literature than in politics, one gets the impression that his decision to move to France suited the then Yugoslav authorities. By living in Paris and attending literary gatherings of Central European writers headed by Milan Kundera, Kiš was undeniably influenced by typically Central European anti-totalitarian ideas and attitudes that (justifiably or unjustifiably) deem all totalitarianisms of the twentieth century as equals. Nevertheless, as one of the key European and Yugoslav writers of the 20th century, Danilo Kiš – the Balkan and Central European heir of various traditions and a witness to polarized Cold War Europe – dissecting Europe's past, present and future in his works. Play *Knife and Balm*³³, based on his stories, raises the question: is truth the strongest weapon of an artist? How to survive in the post-truth world? Danilo Kiš was born in Subotica, but he lived and worked in Novi Sad for a period of time, where he survived the horrific Novi Sad Raid as a seven-year-old. Vojvodina, i.e., Novi Sad, as an intersection point of the Balkans and Central Europe, is a place where he, according to his own words, sprang as an artist known for unmasking totalitarian regimes of the 20th century and making a utopian Europe where any critic is possible. The play is based on three short stories from Danilo Kiš's collection 'The Lute and the Scars' ('The Poet', 'Jurij Golec' and 'The Stateless One'), focusing on themes such as censorship, political repression, the position

of an artist in society and emigration. The play is thought of as a drama with choreographical elements depicting metaphorical impressions of its themes. Three actors would portray all roles/characters, using a multilingual theatre as a base for the conception of the play. The languages spoken by the characters, as well as those spoken by the author himself, would serve as a tool for emphasizing the importance of cultural exchange, understanding, solidarity and peace. The play will be staged by authors coming from three countries – Serbia, France and Hungary. French artist Anne Berelowitch is going to be the play's director. Anne is known for her use of different languages and cultural narratives in play stagings, while actor Danilo Milovanović is going to play Danilo Kiš.

FROM THE HISTORY OF THE EUROPEAN TO THE RECAPITULATION OF THE NOVI SAD REBELLION

AT THE END OF THE LAST AND THE BEGINNING OF THIS CENTURY, THE CULTURAL-ART SCENE OF OUR CITY WAS MARKED BY THE NEED TO ENVISION AND BUILD A BRIDGE THAT WOULD CONNECT THE THEN REALITY WITH SOME OTHER SOCIO-POLITICAL REALITY, WHICH SEEMED TO BE AN UNATTAINABLE EUROPEAN UTOPIA. IN OTHER WORDS, POST-YUGOSLAV SOCIETY, WHICH WAS DEEPLY POLARIZED DUE TO A DECADE OF POLITICAL, WAR, ECONOMIC AND IDENTITY CRISES, SOUGHT A WAY OUT OF ITS GENERATIONAL AND POLITICAL DIVISIONS, WHICH WAS REFLECTED THROUGH CULTURAL AND ARTISTIC PRACTICES.

Novi Sad scene was marked by two authentic artistic expressions of the rebellion which sought a way out, freedom from the oppressive rule, a bridge to a more prosperous and peaceful future. Those two artistic expressions are the Shock Cooperative (sr. Šok zadruga) and the 'Exit' music festival. Today, we're part of the future we politically and artistically dreamt of in different ways in the past, while the programme of the European Capital of Culture will give us a chance to reflect and see what the two (still operating) traditions of the Novi Sad rebellion brought us during the past, and what they continue to bring today, as well as how their rebellion of the past is articulated today.

One of the main events of the 'Rebellion' programme unit, is the opening of the great retrospective exhibition titled *ReCapitulation*³⁴. The exhibition is going to take place in the

Museum of Contemporary Art of Vojvodina, and will follow the development of the famous art collective from Novi Sad, the 'Shock Cooperative', from the beginning to this day, that is, from their first phase and name 'Led art' to today's name 'Shock Cooperative' and their most recent activities. The audience will have the chance to become familiar with movements of the art scene in the past couple of decades, as well as the historical context that led to the formation of this art group. As Led Art would say it: recapitulation or capitulation, the choice is ours! Let Art began its activity as an informal group of artists gathered on the initiative of Nikola Džafo, with the common goal of responding to the negative social tendencies in turbulent times with the utopic idea that art can change the world. Led Art's activity has a clear anti-war tone, promoting human rights and freedom, and through its work, the group advocated for the improvement of artists' social-



PHOTO_S. VELJOVIĆ

sociological position, as well as their right to work in dignity. Their working methods shifted with societal changes, but always remained essentially the same: ethics before aesthetics. Through the activities of the group, the audience will learn about, or recapitulate, thirty years of the art scene, as well as the historical context that gave rise to the formation and maintenance of the artist group. The exhibition has three main sections, each highlighting three periods of work – ‘Led art’ (1993–2002), ‘Art klinika’ (2003–2012) and ‘Šok zadruga’ (2013–present). The exhibition will present the main performances and activities of Led Art through photographs, video recordings and re-enactment. At the same time, it is an attempt to find an answer to the question of whether art has truly changed anything. A documentary film and publication of a monograph on Led Art’s work are planned for the occasion of the exhibition. The exhibition is going to take place at the Museum of Contemporary Art of Vojvodina, in the gallery spaces of Shock Cooperative, as well as across several public locations in the city, where

numerous performances recapitulating the work of this artist group are going to be recreated. For instance, there will be a performance of a massive delineation with white chalk on a black paper surface entitled *Crime Reconstruction: Phooey, salvation, for all of us!*³⁵ The delineation is an action performance carried out by the multimedia centre Led Art over twenty years ago. This artistic act began in the 90s, as a response to the real and potential losses due to war activities. The performance itself involves a massive delineation with white chalk on a black surface that includes paper, artists and audience, which clearly recalls the forensic outline at crime scenes. See whether the artists can outline 2022 people!

BRIDGES BETWEEN THE PAST AND THE FUTURE

By dealing with the newer history of the bridges in Novi Sad, ‘Shock Cooperative’ (Multimedia centre ‘Led art’) is preparing another two performances for the ‘Rebellion’. The idea of the *Biobridge*³⁶ (sr. Biomost) performance is to draw attention to painful moments from the newer history of our city, questioning the guilt of not only those who destroyed the bridge, but of the entire sequence of events that led to it. On the Rainbow Bridge, part of the demolished Marshal Tito Bridge (a bridge that preceded the Varadin Bridge, the so-called Rainbow Bridge), while the citizens will have the chance to take photos with the bridge, as well as to buy part of the bridge (drawing an analogy with the Berlin Wall), that will be sold by the piece, kilo, metre, with possible bargaining. Selling and trading parts of the bridge is a critical reflection on war profiteering, trading the culture of remembrance, commercializing trauma, selling public property, etc. On the other hand, graphic performance titled *Graphic Cooperative – New Bridges*³⁷, implemented by a new collective

‘Graphic Cooperative’ (sr. Grafička zadruga) that emerged from ‘Shoch Cooperative’ (sr. Šok zadruga), was envisioned so as to present the principles of graphic print through the work of young graphic artists – founders of the cooperative. The performance is based on printing graphics with the theme of demolished, non-existent and new bridges of Novi Sad. In addition to the finished performative act of forming graphic prints, this performance tries to present the act of the very process of thinking and creating. Bridges as the primary motif of the work overlap with the very river that they bridge, while the very artwork is created during the year-long process within which artists produce graphic matrices in cooperation with the river itself – water, the basic building block of life. The immersion of the matrices in the Danube, their analysis and upgrading are an attempt to form an attitude about the need for long-term thinking about social, political and environmental problems, an attempt to open opportunities for a collective act of reconsideration and shaping possible European



PHOTO_R.HADŽIĆ

futures. While ‘Shock Cooperative’ continued to question the possibility of new and the role of old bridges towards a different reality with alternative and experimental art practices, the initial rebellion and the messages of peace that ‘Exit’ brought in its beginnings moved from the domain of alternative to mainstream. Having started as a local music event held in 2000 in a park near the Faculty of Philosophy in Novi Sad, with its name symbolically referring to the search for a way out, ‘Exit’ was a loud anti-regime message of young people. Today, it’s a world-famous music festival that managed to position Novi Sad on the music festivals world map during the last two decades. Striving to promote peace, as well as the engagement and international cooperation of young people, this multi-award winning international summer music festival is

considered by many to be one of the best festival locations in the world. Over 1000 performers on more than 40 stages and festival zones playing at the festival. In addition to the ‘Best European Festival’ title, received within European festival awards in 2013 and 2017, Exit was declared the best European festival within the UK Festival Awards, as well as the best European festival in 2016 by the European Best Destinations, leading European tourist acknowledgement, awarded in cooperation with the European Commission, while the Regional Cooperation Council in 2017 selected the Exit Festival as the Champion of Regional Cooperation in Southeast Europe. Within the European Capital of Culture’s programme, the Exit foundation will implement European project *Bridge*³⁸, whose aim is to improve the *world music* market in the Balkans through a complex strategy

that includes citizen development, professional training, help with transport, mobility of artists and professionals, managing the events, platform development and improvement and advocating proactive politics. As a brand, the Bridge will attract the attention of professionals and become the main organization in the domain of the world music genre and become a recognized brand that illustrates quality and professionalism. The management training in Novi Sad will host professionals from the music business that want to improve their management competences, while the conference will present a unique opportunity to gather professionals from the *world music* context from across Europe in one place. In the Exit camp, a series of workshops and presentations from this field will be held. The finale of this project, which received support within the ‘Creative Europe’ programme, is a big concert where participants from different European countries will perform, as part of the Exit Festival. This European project includes several international partners such as the *European Music Council*, *MA Music* and the *Remont Kapital Culture Center*.



PHOTO_J. IVANOVIĆ

FROM NOISE TO SOUND, FROM LABYRINTH TO FREEDOM

In the spirit of this programme arch, an exhibition by sculptor Nikola Macura, titled *From Noise to Sound*³⁹, will be opened in the Museum of Vojvodina. The Novi Sad sculptor will exhibit his musical instruments whose provocativeness and specificity stem from the fact that they were made from war waste materials. Thus, the exhibition critically looks at past wars from these areas, the consequences of which we still feel today. The main idea is preserved in the very title: the noise characteristic of war activities is being turned into creativity, a musical sound. The exhibition is a result of a year-long research by Nikola Macura about the relationship between sculpture and sound. In the search for attractive sculptures and installations presented in a contemporary visual language, and in which are layered multiple elements of contemporary artistic expression, Macura creates intriguing sculptures: musical instruments from war and military waste materials. With his approach of artistic appropriation, he will critically examine wars past, promote a politics of peace and unity, and critically reflect on war and its causes. The project's cultural-political meaning lies in its affirmation of the idea of demilitarization, through artistic intervention on military objects, through which the artist hopes to demonstrate the urgent need to reduce the use of military arsenal in processes established to maintain peace. The exhibition at the Museum of Vojvodina is preceded by an unusual concert *From Noise to Sound: Neo*

*Festival*⁴⁰ on instruments made from military waste, which will be implemented by musicians from Serbia in partnership with Austrian artists and the organization 'Aporon 21' from Graz, performing a composition that combines Serbian and Austrian marches.

Within this programme unit, the *Media Labyrinth*⁴¹ project was established in order to turn creative practices of the rebellion towards past wartime and the commitment for peace into developing a critical distance of the audience all the way to direct and concrete action of each individual of a society. In the very centre of Novi Sad, in a place of a suitable name – Liberty Square, an interactive multimedia exhibition in the form of a labyrinth spatial installation on the theme of techniques of media propaganda in the period from the founding of the European Union to the present day. The relevance of the theme of media manipulation and propaganda has for many become strikingly apparent during the Covid-19 pandemic. Still, it's clear that resistance to the media pandemic is rather less than to the real health crisis. The main action of the *Media Labyrinth* project by the Novi Sad School of Journalism involves the building and installation of a hexagonal labyrinth in the centre of Novi Sad, which will serve as an interactive polygon in which people can reflect on media (dis)information and manipulation. For a whole month, this labyrinth will be an unavoidable point on the



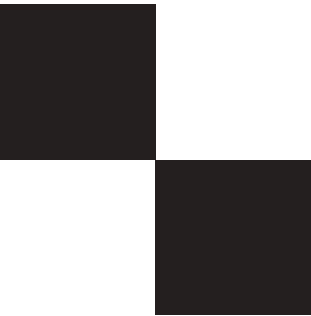
map for thousands of passers-by and visitors, and inspire many to enter it. Although their first instinct will be to find the way out, they'll need to carefully examine the exhibited section on the outer walls, as that information will assist them in finding the exit. Inside the labyrinth, placards with questions and possible answers will be displayed. The correct answer leads in the right direction, while incorrect answers will lead one astray. The project's goal is to advance media and informational literacy, as well as critical reading of media as a tool for bringing reconciliation to the Western Balkans region. Disinformation and propaganda have always been instruments of war and other conflicts, and is particularly visible and developed in the age of mass media. In the broadest sense, propaganda is a technique for shaping perception, manipulating knowledge and conditioning behaviour in order to bring about the results desired by the manipulator. Today, despite the technologically advanced culture and the so-called information society,

critical reading of media and media literacy remain, unfortunately, inadequately developed, even though they represent one of the essential elements of rebellion people should practice in order to reach freer contemporary society. The project focuses, in cooperation with the Media Centre (Sarajevo) and the Youth Initiative for Human Rights (Priština), particularly on young people, with the idea of advancing their media culture so as to create sustainable peace in the Balkans and avoid the repetition of armed conflict. There is an in-depth discussion of the role of media at the local and global level during the wars and break-up of Yugoslavia.



FORTRESS
OF
PEACE

14/7-7/7/2022



THE DOVE

In contrast to the image of this part of Europe as a historical space of conflict and divisiveness, what interests us is the *unitas multiplex*, i.e., the ways in which a culture of peace and unity has been established across history, in spite of various tendencies, in the Danube Valley and city of Novi Sad. The 'Dove' programme unit will highlight the importance, as well as inspiration of the moment and periods in the city's history when peace and agreement, and not war and conflict, paved the way for peaceful living. Despite being at the European crossroads of many migrations and forays, the location of the city and its surroundings, from the Neolithic era to this day, has been marked not only with the continuous population of the place, but also with the culture of peace and coexistence.

From the tribe consisting of the agricultural Starčevo culture (the seventh millennium BCE), to the Celts, Romans, Sarmatians and medieval inhabitants of this region, to the Habsburg period that symbolically starts with the Treaty of Karlowitz (1699), exchange, cooperation and peaceful coexistence have always prevailed over conflicts in these areas. After all, the Treaty of Karlowitz is a symbolic historical moment that marks the beginning of the construction of the 'Fortress of Peace', enabling Novi Sad to become what it is today, under exactly this name, which will be accompanied by the title of European Capital of Culture in the year 2022. When in 1748 Novi Sad peacefully gained the status of a free royal city and put the dove of peace from Noah's Ark on its coat of arms, we – all its inhabitants – undertook the task of always seeking new foundations of peace and coexistence. In honour of the tradition of peace, this programme unit brings great exhibitions, new as well as world-famous compositions, and the screened history of the well-known liberation of the city gained at the court of Maria Theresa.



PEACETIME HERITAGE OF THE 'OLD EUROPE'

Through the exhibition *A Neolithic Night's Dream*⁴², and by believing in the unity of European culture and its common roots, we will try to shed light on the early Neolithic period and attempt to offer the local European public a different view of the origins of Europe, the first Neolithic revolution, prehistoric beginnings of ecological construction, and ancient societies of peace and equality. What interests us above all is the question of how it is possible that an entire millennium passed without any major wars in the territory of present-day Europe, which is known for its tendency toward conflict. When examining the history of Europe, the major tendency is to view the continent as a field of eternal conflicts, a territory steeped in wars, whether those destructive and bloody wars were caused by early migrations, the Crusades and colonial conquests, or rebellions and revolutions. In contrast to such an image of Europe, this exhibition here focuses on the concept of a culture of peace and togetherness/unity by shedding new light on the processes that took place during the Neolithic era that fundamentally changed the way of life across huge swathes of land, creating a new cultural identity. It's at the same time the beginning of a period that archaeologist Marija Gimbutas called 'Old Europe', i.e., a period of one homogeneous pre-Indo-European culture spread throughout the continent, which during the Neolithic revolution turned it from a nomadic to a predominantly sedentary continent. This is the peacetime 'Old Europe' whose traces of cultural homogeneity we find again today by symbolically

joining ideas, heritage and spaces within European Capitals of Culture – Lithuania of Marija Gimbutas and her ideas, with the sedentary culture that lived on the territory of Novi Sad in the Neolithic period.

By evoking stories of the distant Neolithic past, we discover an old and precious treasure trove of memories connected to the spaces of early Europe – its culture, history, traditions, and the immense wealth of its tapestry of human life and society. The Neolithic era, or the New Stone Age, was a turning point in the development of humankind as we know it. Southeast Europe, and particularly the area of the eastern and central Balkans, was a nexus of encounters between newly arrived peoples who practiced agriculture, and the native hunter-gatherers and fishers. On the territory of the Iron Gates, significant new developments that would bring about the emergence of an entirely new, different world were in progress. Major archaeological findings of the 20th century promoted the territory of Serbia and this part of the Danube Valley as key to understanding when and how the new way of life was formed. *A Neolithic Night's Dream*, curated by a team of experts from the Museum of Vojvodina and the National Museum in Belgrade will present our country's rich archaeological heritage, which serves as a witness to the life of people during the Neolithic period, primarily through exclusive archaeological artifacts and the most recent scientific findings. With the help of these rarely seen exhibits and contemporary multimedia content, the exhibition

forms a response to the questions of what kind of people formed the new world in Europe, where they came from and why they choose the Danube Valley, what the encounter was like between the newcomers and the natives, and what an entire millennium looked like without major conflicts or wars. By displaying in one place all the most significant artifacts and discoveries connected to this period, which extended from 6,200 to 4,500 BCE, the exhibition will cover over a century of highly productive archaeological research. Starting with the famous Lepinski Vir site, through Starčevo, Golokut and Nosa, to Vinči, Pločnik and Gomolava, numerous unearthed settlements speak to the importance of the territory of present-day Serbia in the development of the new way of life. The main part of the exhibition is located in the

themed exhibition hall and an adjacent space, and the concept includes both a diurnal and nocturnal identity – in other words, the exhibition has two distinct 'modes' for day and night. By day, the accent is on the daily life of people in the Neolithic era: working the land, raising livestock, preparing food, skilled production, trade, etc. By night, we'll look at the spiritual and supernatural of one ancient civilization, as well as its marvellous art.

PHOTO_V. VELIČKOVIĆ



OVERTURE FOR PEACE

MOVING WITHIN THE PROGRAMME UNIT 'DOVE' FROM THE NEOLITHIC PERIOD, TO ANOTHER IMPORTANT HISTORICAL PERIOD MARKED BY EFFORTS TO ACHIEVE PEACE IN A VERY TURBULENT ERA FOR CENTRAL EUROPE AND EUROPE IN GENERAL, WE COME TO ONE OF THE MOST IMPORTANT HISTORICAL PEACE TREATIES IN EUROPE CONCLUDED IN SREMSKI KARLOVCI.

On 26 January 1699, the Treaty of Karlowitz was signed between Austria and its allies on one side, and the Ottoman Empire on the other, with mediation by England and the Dutch Republic. For the areas of today's Srem and today's Bačka, this meant the end of Ottoman rule and life in a different environment, i.e., life in the Habsburg Monarchy. Also participating in this historic event were members of the Christian Holy League (Poland, Tsardom of Russia, the Republic of Venice), united so as to stop the Ottoman Empire from making inroads into Europe. By celebrating the achieved peace, which was being negotiated for months, and in which's honor the Chapel of Peace was built, we will communicate a message that peace has no alternative. By performing the *Overture for Peace*⁴³ – a composition composed specifically for this occasion – together with the 'For New Bridges' philharmonic orchestra and musicians from Austria, Hungary, Italy and Croatia and Bosnia and Herzegovina, we will mark the Treaty of Karlowitz, expressing hope for peace in the next millennium, in future Europe, in humanity and solidarity. The message of peace will be all the more suggestive given the young musicians gathered in the 'For New Bridges' international

philharmonic orchestra – students from music academies in Trieste, Graz, Budapest, Sarajevo and Zagreb, organized by the Academy of Arts in Novi Sad. This unique international philharmonic will then present the 'new world' by playing Dvořák's 'Symphony No. 9' in E minor. The orchestra's first performance will be under the direction of two professors from Novi Sad's Academy, Andrej Bursać and Zoran Krajišnik. In addition to the Overture for Peace dedicated to the Treaty of Karlowitz, within the programme unit 'Dove', an antiwar composition by Aleksandra Vrebalov titled *Beyond ZERO*⁴⁴ will also be performed. The composition attained international success, while American director Bill Morrison directed a film for it. While working on this piece, Aleksandra Vrebalov was inspired by the antiwar prose/poetry, music and art in general that emerged during or directly after the First World War (Wilfred Owen, Erik Satie, Claude Debussy). The work incorporates audio recordings dating from the wars that marked the 20th century, starting with the First World War, then the Second World War, all the way through the civil war that ended in the breakup of Yugoslavia. The 'Acies Quartet' will perform this musical work. The evening will culminate in



chanting by the monks from the Kovilj Monastery, a condensed commemoration of all those who died in the First World War, and those that followed. The same day, after performing Aleksandra Vrebalov's composition, the *Three Piano*⁴⁵ concert produced by the Music Youth of Novi Sad awaits us in Sremski Karlovci. The concert will introduce outstanding artists – Vasil Hadžimanov, Matija Dedić and Bojan Zulfikarpašić, renowned musicians with brilliant careers, numerous albums and awards, cooperating with the greatest musicians of jazz and modern music, who set the standards for mixing modern jazz music with the Balkan musical heritage. Since music itself connects the disparate, does not recognize borders, delights in differences and accepts them as an opportunity for mutual growth, these three musicians promote the values of intercultural dialogue, unity, understanding and reconciliation. Secure in their own origins, these artists don't limit their horizons – instead, they're freer and more tolerant toward the melodies and music from elsewhere, and more flexible in combining the traditional and the contemporary. The motto of their music would be 'unity in diversity', which is the motto of the region of Vojvodina and

Novi Sad, as a crossroads known for its ethnic diversity. The European Movement in Novi Sad has organized in both Novi Sad and Sremski Karlovci, a gathering of some 300 young leaders – entrepreneurs, bloggers, thinkers and social activists from Europe and the region – in order to discuss topics relevant to socio-economic and political life, and encourage youth to participate in dialogue and the exchange of views and ideas, through the prism of reconciliation and building trust and international cooperation. The theme of the 2022 *Youth Leader Forum*⁴⁶ is European peace and regional stability. The event is expected to draw high-ranking officials from Serbia, the region and some European countries. Sremski Karlovci will host the forum, and some sessions will be held in the Chapel of Peace.

INSPIRED BY PEACE AND FREEDOM – LIBERTA

PEACE WAS SIGNED AND PETROVARADIN ŠANAC (THE FORERUNNER OF NOVI SAD) NOW BELONGED TO THE HABSBURG MONARCHY AND NOT OTTOMAN EMPIRE. THUS, THE COURSE OF THE CITY'S DEVELOPMENT STARTED TO CHANGE. ALTHOUGH LIFE IN A MONARCHY WAS PROSPEROUS IN MANY WAYS, THE INHABITANTS OF PETROVARADIN ŠANAC FACED NEW DIFFICULTIES THAT CAME WITH THE TOWN BELONGING TO THE SO-CALLED MILITARY FRONTIER, DUE TO WHICH THE TOWN WAS DIVIDED INTO A CIVILIAN AND MILITARY ZONE.



PHOTO_J. IVANOVIĆ

And even though Serbs had the right to have their own representatives within the authorities, those people weren't always what they wanted. The division of the town between prosperity and internal problems, between real patriots and profiteers, was embodied in the conflict between the bishop of Bačka, Visarion Pavlović, who moved the Eparchy of Bačka from Szeged to Petrovaradin Šanac, and the notorious military garrison and obor-kapetan Sekula Vitković. The solution for these divisions was securing total freedom, i.e., gaining the status of a free royal city.

On the Petrovaradin Fortress, within the 'Dove' programme unit, we'll set off on a film marathon lasting late into the night, with the major premiere of the film and tv series *Liberta – Birth of a City*⁴⁷, produced by the Corso 2021 civic association

and cooperation with the 'Kopernikus' cable operator. These are the stories that tell the defining story of Novi Sad and Vojvodina as a space in which Serbian culture and tradition were most intricately intertwined with the European ideals and challenges of that time. The epic visit to the Viennese Court, where they should negotiate and obtain the status of a free royal city, was turned into an interesting film adventure about two Germans and four Serbs that went to the imperial Vienna and finally, after a series of peripeteia, without a single drop of blood spilled, secured freedom for their city. Disappointed with the state of their city, which in the middle of the 18th century feels exactly like the Ottoman terror from which they've fled, a group of tradesmen from Petrovaradin Šanac decides to try to buy their city's freedom from Empress Maria Theresa. The city's emissaries set off in secret with mortgages on all the properties therein, having just taken a credit worth 80,000 forints (the equivalent of about two million euros today). Just a few 'minor' problems remain: how will the emissaries, unused to dangers and long journeys, reach Vienna, chased as they are by violent bandits and Sekula Vitković and his cops? And if they do make it, how are they, as complete outsiders, to find their way through the labyrinth of state offices and courts to the empress, Maria Theresa? Obstructed by military garrison spies, corrupt secretaries of state and the Catholic Church, the persistent tradesmen, through a series of peripeteia, find their way to the empress and, despite her advisors' protests, gain her sympathy. Finally, on 1 February 1748, she issues a charter whereby Petrovaradin Šanac becomes a royal free city. The name she chose was Neo-Plantea, in Hungarian, Uj-Videgh; and in German, Neu-Satz, which Serbs translated into their language as Novi Sad, and Greeks as Neofite. The city was granted the right to its own agencies, administration and court, as well as an independent government consisting of a mayor and magistrate of 12 senators. The citizens of Novi Sad obtained their freedom peacefully and planted a new plantation (sr. novi sad) in these areas, which grew out of peace! Novi Sad natives Žanko Tomić and Gvozden Đurić direct this filmic story about their city, with high-level production, brilliant costumes and authentic scenery.

PAGE 13	1	<p>THE CULTURE OF SEPHARDIC JEWS / SYNAGOGUE – THE MEETING POINT</p> <p>17 JUNE 2022 / SVILARA CULTURAL STATION ORGANISER: Jewish Community of Novi Sad</p>	PAGE 16	5	<p>TO SEARCH FOR OR OFFER SHELTER / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE</p> <p>17 JUNE 2022 / HISTORICAL ARCHIVES OF THE CITY OF NOVI SAD ORGANISER: Terraforming</p> <p>PARTNERS: Archives of Vojvodina, Cultural Centre of Novi Sad, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (Luxembourg), The Jewish Museum Greece (Athens, Greece), The Galicia Jewish Museum (Kraków, Poland), CENTROPA-ZentrumfürjüdischeGeschichte des 20. Jahrhunderts (Hamburg, Germany), Jugend&Kulturprojekt (Dresden, Germany)</p>
PAGE 13	2	<p>EXHIBITION OF PAINTINGS BY MELITA KRAUS / SYNAGOGUE – THE MEETING POINT</p> <p>18 JUNE 2022 / SMALL ART SALON OF THE CULTURAL CENTRE OF NOVI SAD AND SVILARA ORGANISER: Jewish Community of Novi Sad</p>	PAGE 16	6	<p>EXHIBITION OF GRAPHIC NOVELS ON THE HOLOCAUST / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE</p> <p>17 JUNE 2022 / SVILARA CULTURAL STATION ORGANISER: Terraforming</p> <p>PARTNERS: Archives of Vojvodina, Cultural Centre of Novi Sad, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (Luxembourg), The Jewish Museum Greece (Athens, Greece), The Galicia Jewish Museum (Kraków, Poland), CENTROPA-ZentrumfürjüdischeGeschichte des 20. Jahrhunderts (Hamburg, Germany), Jugend&Kulturprojekt (Dresden, Germany), Svilara Cultural Station</p>
PAGE 13	3	<p>PERFORMANCE OF THE HASHIRA CHOIR, MAAYAN DANCE COMPANY AND KOLSHELK’FIR QUARTET / SYNAGOGUE – THE MEETING POINT</p> <p>19 JUNE 2022 / SYNAGOGUE ORGANISER: Jewish Community of Novi Sad PARTNER: ‘Konrad Adenauer’ Foundation</p>	PAGE 16	7	<p>THE GAME OF GENERATIONS / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE</p> <p>17 JUNE 2022 / SVILARA CULTURAL STATION ORGANISER: Terraforming</p> <p>PARTNERS: Archives of Vojvodina, Cultural Centre of Novi Sad, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (Luxembourg), The Jewish Museum Greece (Athens, Greece), The Galicia Jewish Museum (Kraków, Poland), CENTROPA-ZentrumfürjüdischeGeschichte des 20. Jahrhunderts (Hamburg, Germany), Jugend&Kulturprojekt (Dresden, Germany), Svilara Cultural Station</p>
PAGE 16	4	<p>EUROPEAN DAYS OF JEWISH CULTURE / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE</p> <p>19 JUNE 2022 / SERBIAN NATIONAL THEATRE AND SYNAGOGUE ORGANISER: Terraforming PARTNER: European Association for the Preservation and Promotion of Jewish Culture and Heritage</p>			

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LIFE AFTER THE HOLOCAUST / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE

18 JUNE 2022 / SVILARA CULTURAL STATION

ORGANISER: Terraforming

PARTNERS: Archives of Vojvodina, Cultural Centre of Novi Sad, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (Luxembourg), The Jewish Museum Greece (Athens, Greece), The Galicia Jewish Museum (Kraków, Poland), CENTROPA-Zentrum für jüdische Geschichte des 20. Jahrhunderts (Hamburg, Germany), Jugend&Kulturprojekt (Dresden, Germany), Svilara Cultural Station

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SISTERS OF THE BARUH BROTHERS / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE

18 JUNE 2022 / SVILARA CULTURAL STATION

ORGANISER: Terraforming

PARTNERS: Archives of Vojvodina, Cultural Centre of Novi Sad, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (Luxembourg), The Jewish Museum Greece (Athens, Greece), The Galicia Jewish Museum (Kraków, Poland), CENTROPA-Zentrum für jüdische Geschichte des 20. Jahrhunderts (Hamburg, Germany), Jugend&Kulturprojekt (Dresden, Germany), Svilara Cultural Station

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EXHIBITION OF GRAPHIC NOVELS ABOUT THE NOVI SAD RAID / FROM NOVI SAD RAID TO AUSCHWITZ: NOVI SAD – THE CITY OF REMEMBRANCE

18 JUNE 2022 / QUAY OF THE VICTIMS OF THE RAID

ORGANISER: Terraforming

PARTNERS: Archives of Vojvodina, Cultural Centre of Novi Sad, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (Luxembourg), The Jewish Museum Greece (Athens, Greece), The Galicia Jewish Museum (Kraków, Poland), CENTROPA-Zentrum für jüdische Geschichte des 20. Jahrhunderts (Hamburg, Germany), Jugend&Kulturprojekt (Dresden, Germany)

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CARINSKA STREET

18 JUNE 2022

ORGANISER: Futura publications

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ONE PERSON CRYING: WOMEN AND WAR

17 JUNE 2022 / SVILARA CULTURAL STATION

ORGANISER: 'Vina Productions', France

PARTNER: Svilara Cultural Station

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APOLLONIA AND MARIJA

18 JUNE – 1 JULY 2022 / ART SALON OF THE CULTURAL CENTRE OF NOVI SAD

ORGANISER: Cultural Centre of Novi Sad

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SPOTS ON THE HEART

18 JUNE 2022 / SUMMER STAGE OF THE CULTURAL CENTRE OF NOVI SAD

ORGANISER: Student Cultural Centre of Novi Sad

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RIGHTEOUS AMONG THE NATIONS

19 JUNE – 19 JULY / YOUTH FORUM (CULTURAL CENTRE OF NOVI SAD)

ORGANISER: Cultural Centre of Novi Sad

PARTNER: Yad Vashem Memorial Centre

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THE DAY OF ICE

19 JUNE 2022 / KATOLIČKA PORTA
ORGANISER: Multimedia centre 'Led Art'

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THE STRINGERS

19 JUNE 2022 / THEATRE SQUARE
ORGANISER: Centre for Holocaust Research and Education (Belgrade)

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CHAMBER SYMPHONY (SHOSTAKOVICH) / NEO FESTIVAL

17 JUNE 2022 / SVILARA CULTURAL STATION
PARTNER: Svilara Cultural Station

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QUARTET FOR THE END OF TIME (MESSIAEN) / NEO FESTIVAL

18 JUNE 2022 / CITY HALL

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SYMPHONY NO. 2 'RESURRECTION' (MAHLER)

19 JUNE 2022
ORGANISER: Vojvodina Symphony Orchestra
PARTNER: Music Youth of Novi Sad

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IN SEARCH OF EUROPE

23 JUNE – 23 AUG 2022 / BELGRADE QUAY, QUAY OF THE VICTIMS OF
THE RAID, SUNNY QUAY
ORGANISER: Terraforming
PARTNERS: Archives of Vojvodina, 'Konrad Adenauer' Foundation

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PEACE AND LEGISLATION

23 – 25 JUNE 2022 / FACULTY OF LAW AND CREATIVE DISTRICT
ORGANISER: Faculty of Law of the University of Novi Sad
PARTNERS: Juristische Fakultät, Universität Potsdam (Potsdam,
Germany), Szegedi Tudományegyetem Állam-és Jogtudományi Karának
(Szeged, Hungary)

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IMAGINARY BORDERS

24 JUNE – 24 AUG 2022 / SUBA'S PLATEAU IN LIMAN PARK
ORGANISER: 'Bel Art' Gallery
PARTNERS: Kurs Collective, 'Novi Sad – European Capital of Culture'
Foundation, City Administration for Construction Land and Investments of
the City of Novi Sad

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IN THE MARGINS

23 and 24 JUNE 2022 / Creative District
ORGANISER: 'KROKODIL' Association (Regional Literary Congress that
Eliminates Boredom and Lethargy)

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THE SOC FESTIVAL OF RECONCILIATION

25 – 27 JUNE 2022 / CREATIVE DISTRICT
ORGANISER: Faculty of Philosophy of the University of Novi Sad
PARTNERS: Youth Initiative for Human Rights, Institute for Philosophy and
Social Theory (Belgrade), Austrian Cultural Forum (Belgrade)

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KIOSK OF MEMORIES

23 JUNE – 17 JULY 2022 / SVILARA CULTURAL STATION, CREATIVE DISTRICT, LIBERTY SQUARE AND OTHER LOCATIONS

ORGANISER: 'Robin K.U.D.' Association of Citizens

PARTNER: Pozorište Promena

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BACH, MEMORIES, SHADOWSANDSIGNS (JEAN-GUIHENQUEYRAS) / NEO FESTIVAL

24 JUNE 2022 / CITY CONCERT HALL

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BEETHOVEN MARATHON

26 JUNE 2022 / CITY CONCERT HALL, PETROVARADIN FORTRESS

ORGANISER: Belgrade Philharmonic

PARTNERS: Dortmund Philharmonic, Slovak Philharmonic Choir, 'Novi Sad – European Capital of Culture' Foundation, NEO Festival

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OPEN PROCESS

1 JULY 2022 / SVILARA CULTURAL STATION

ORGANISER: ASA-FF (Chemnitz, Germany)

PARTNERS: Goethe-Institut, Chemnitz 2025, Svilara Cultural Station

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PARALLELS

8 JULY 2022 / GALLERY OF MATICA SRPSKA

PARTNERS: Timișoara National Art Museum, the Serbian Orthodox Eparchy in Timișoara's – Treasury in the Eparchy Court

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MEPHISTO

3 JULY 2022 / SERBIAN NATIONAL THEATRE

PARTNER: East West Centar(Sarajevo, Bosnia and Herzegovina)

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WE ARE THE PEOPLE

2 JULY 2022

ORGANISER: Laibach

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KNIFE AND BALM

1 JULY 2022 / YOUTH THEATRE

ORGANISER: ArtFrakcija

PARTNER: Youth Theatre

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RECAPITULATION

2 JULY 2022 / Museum of Contemporary Art of Vojvodina

ORGANISER: Multimedia centre 'Led Art'

PARTNER: Museum of Contemporary Art of Vojvodina

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CRIME RECONSTRUCTION: PHOOEY, SALVATION, FOR ALL OF US!

3 JULY 2022 / LIBERTY SQUARE

ORGANISER: Multimedia centre 'Led Art'

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BIOBRIDGE / RECAPITULATION

9 JULY 2022 / BEGINNING OF THE VARADIN BRIDGE ON THE NOVI SAD SIDE
 ORGANISER: Multimedia centre 'Led Art'

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GRAPHIC COOPERATIVE – NEW BRIDGES / RECAPITULATION

10 JULY 2022 / AMPHITHEATER AT THE FAMILY MONUMENT, QUAY OF THE VICTIMS OF THE RAID
 ORGANISER: Multimedia centre 'Led Art'

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BRIDGE

7 – 10 JULY 2022 / PETROVARADIN FORTRESS
 ORGANISER: Exit Foundation
 PARTNERS: Hangveto Zenei Terjeszto Tarsulas Kft, Asociatia Timisoara Capitala Europeana, European Music Council, Bulgarian Music Association, MA Music, Leisure and Travel Ltd, Polais des beaux arts, Piranha arts ag, Remont Kapital Culture Center

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FROM NOISE TO SOUND

3 JULY 2022 / MUSEUM OF VOJVODINA
 ORGANISER: Academy of Arts of the University of Novi Sad
 PARTNER: Museum of Vojvodina

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FROM NOISE TO SOUND / NEO FESTIVAL

1 JULY 2022
 ORGANISER: Academy of Arts of the University of Novi Sad
 PARTNER: NEO Festival

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MEDIA LABYRINTH

3 JULY 2022 / LIBERTY SQUARE
 ORGANISER: Novi Sad School of Journalism
 PARTNERS: ASA-FF, Chemnitz 2025 – European Capital of Culture (Germany); Faculty of Philosophy at the University of Žilina (Slovakia); Beyond Barriers Association Albania (Tirana, Albania); Media Centre Sarajevo (Bosnia and Herzegovina); Youth Initiative for Human Rights (Priština), Institute for Media (Podgorica, Montenegro), 'Novi Sad – European Capital of Culture' Foundation

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A NEOLITHIC NIGHT'S DREAM

15 JULY 2022 / MUSEUM OF VOJVODINA
 ORGANISER: Museum of Vojvodina
 PARTNER: National Museum in Belgrade

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OVERTURE FOR PEACE – PHILHARMONIC ORCHESTRA 'FOR NEW BRIDGES'

15 JULY 2022 / NOVI SAD
 ORGANISER: Academy of Arts of the University of Novi Sad
 PARTNERS: NEO festival, Giuseppe Tartini State Conservatory (Trieste, Italy), Liszt Ference Academy of Music (Budapest, Hungary), University of Music and Performing Arts (Graz, Austria), Music Academy of the University of Sarajevo (Bosnia and Herzegovina), Academy of Music of the University of Zagreb (Croatia)

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BEYOND ZERO (A. VREBALOV) / NEO FESTIVAL

16 JULY 2022 / SREMSKI KARLOVCI

THREE PIANOS

16 JULY 2022 / SREMSKI KARLOVCI
ORGANISER: Music Youth of Novi Sad

VII YOUTH LEADER FORUM

15 – 16 JULY 2022 / NOVI SAD AND SREMSKI KARLOVCI
ORGANISER: European Movement in Novi Sad

LIBERTA – BIRTH OF A CITY

17 JULY 2022 / PETROVARADIN FORTRESS
ORGANISER: Corso 2021
PARTNER: 'Kopernikus' and 'Novi Sad – European Capital of Culture' Foundation

THE DANUBE SEA



WE EXPLORE THE HUMAN RELATIONSHIP TO NATURE AND THE PROTECTION OF THE ENVIRONMENT THROUGH THE METAPHOR OF THE DANUBE AS BOTH EUROPEAN ARTERY AND THE CONTINENT'S MOST POLLUTED RIVER. WE INSIST ON ARTISTIC CREATIVITY, INTERNATIONAL EXCHANGE AND THE COHESION OF ART, SCIENCE AND COMMUNITY, SINCE THIS, WE BELIEVE, IS THE TRUE PATH TOWARD SOLUTIONS FOR OUR MOST PRESSING ECOLOGICAL PROBLEMS.

The Danube's significance as a European river is multi-layered. It connects the most diverse range of experiences, stories and traditions. The river isn't straight, as is often thought, but rather a bundle of known and unknown, bustling and quiet harbours, which constantly challenge us to question our ideas and views. The Danube region is home to some 122 million people, representing different nationalities and religions, and as such the region has had a major influence on the history, art and culture of Europe through the ages. The Danube region is the only one recognized by the European Union which encompasses not only nine member states (Austria, Bulgaria, Croatia, Czech Republic, Germany, Hungary, Romania, Slovakia and Slovenia), but also three candidate states (Bosnia and Herzegovina, Serbia and Montenegro), as well as two neighbouring states (Ukraine and Moldova). The region is also included in a special EU strategy prioritizing, among other things, culture and tourism, as well as sustainability and environmental risk management.

During the summer months, Novi Sad's residents spend much of their time on and around the Danube. Novi Sad isn't the largest city on the Danube, but it has one of the highest number of bridges: eleven in all. Of those eleven, eight lie underneath the Danube, while three span the air above it, which is testimony to its turbulent past. In the culturological sense, the Danube connects different European countries and cultures that have for centuries influenced one another, and

which have all mixed together here in Novi Sad. In the ecological sense, the Danube represents a specific natural entity and refreshing oasis during the hot summer days; but there is also another, darker side. Milorad Pavić, an internationally celebrated Serbian writer and former professor at the University of Novi Sad, once observed: there are two Danubes, and "one is an illegitimate child, though just as beautiful as the other, legally recognized one". Yes, the Danube is, despite its beauty, one of the most polluted European rivers, and pollution and environmental destruction represent a pressing social and political problem, not only for Serbia and Europe, but for the entire planet. We hope that our diverse artistic programming and international exchanges will lead to conversations about ecological problems such as air and water pollution, waste accumulation, and the extinction of plant and animal species. Every year at the end of July is Earth Overshoot Day – the day when the planet's renewable resources for the year have been used up. And every year, this date is moved earlier and earlier. In 2022 it falls at the end of July, during The Danube Sea programme arch. We see this day as a final warning. By bringing together art and ecology, The Danube Sea offers its arts programming as a call to action for stewardship and conservation of the Danube as a symbol of civilization, while at the same time showcasing the cultural heritage of those nations through which the Danube flows.

22/7–6/8/2022

THE SHORÆ



SYNERGY OF ARTISTS, SCIENTISTS, BIOLOGISTS, LOCAL ACTIVISTS, ENVIRONMENTAL PROTECTION GROUPS, RESIDENTS AND AUDIENCES WILL OFFER INSIGHTS INTO THE SPECULATIVE FUTURES OF THE DANUBE ON THE ŠTRAND CITY BEACH. WE INSIST ON A PROCESS-ORIENTED, PARTICIPATORY AND ACCESSIBLE PROGRAMME THAT WILL CONNECT VISITORS TO THE DANUBE BEACH WITH RENOWNED ARTISTS FROM ABROAD, CONTEXTUALIZING THE GLOBAL ECOLOGICAL PROBLEM WITHIN THE MICROCLIMATE OF THIS PIECE OF THE DANUBE IN NOVI SAD.

In 2020 a study published in the prestigious journal *Environment International* informed us that humans are no longer born humans, but cyborgs! Researchers from Rome's Fatebenefratelli Hospital and the Polytechnical University of Marche (Ancona) confirmed the existence of microplastics in the human placenta, which means there is inorganic matter, which we ourselves produce, present in our bodies from birth. "It is like giving birth to a cyborg: the foetus no longer consists of human cells alone but of a mix of biological and inorganic entities", adds Antonio Ragusa, lead author of the study and head of the obstetrics and gynaecology unit at the hospital in Rome, commenting that "mothers in the ward were shocked". Every day we see shocking clickbait, such as: over the course of a week people consume the amount of plastic in one credit card! Over the last several years, we've witnessed an increase in

global warming, local activism and defence of the last inches of green spaces and clean water. The Riverbank programme unit deals precisely with these frightening, dystopian facts surrounding us. How will we go to the beach in the future? How much longer will we have the Štrand? What kind of water will we drink? Will the animal inhabitants of the Danube be crowded out by abandoned turtles and fish that had once been pets, and today pose a threat to the river's ecosystem? Finally, to what extent can human efforts transform daily life and the future? Although we know that a large part of the responsibility and consequences are beyond our sphere of influence, what is it that we can do?

THE ŠTRAND AS A RIVERBANK OF ENCOUNTERS

WE DECIDED TO ADDRESS ALL OF THESE DISTURBING QUESTIONS IN THE SPACE OF THE ŠTRAND CITY BEACH, WHICH IS FOR NOVI SAD'S RESIDENTS A PLACE OF LEISURE, MEMORIES OF FIRST SWIMS, BOAT RIDES, SUMMER PASTIMES, AND ENCOUNTERS BETWEEN THE OLDER AND YOUNGER GENERATIONS. THE ŠTRAND – DER STRAND – IS A NON-ARTISTIC SPACE OF LEISURE: HENCE OUR INTENTION TO PROVOKE THROUGH THE INTERVENTION OF ARTISTS, ARTIST COLLECTIVES AND ENGAGED ARTWORK, AND LEAVE AN IMPRESSION ON THE EVERYDAY SUMMER LETHARGY OF CAREFREE BATHERS, POSING QUESTIONS ABOUT THE FUTURE OF THE BEACH AND ITS PLACE IN THE MEMORIES OF GENERATIONS TO COME.

PHOTO_J. IVANOVIĆ



Contemporary ecological thinking insists on “degrowth”, a concept that departs from the constant progress and need for the new – things, products, offerings. For this reason, we believe that solutions to existing ecological problems can be borrowed from existing artist groups and collectives. In an effort to inspire as many residents as possible to participate in the Danube Sea programmes, and thereby pay more attention to ecological problems, we’ve teamed up with the Institut Français in Novi Sad to invite one such group: the celebrated acrobatic collective *XY Compagnie* from France, whose entire work is dedicated to searching for possible solutions to the question of what forms the foundation of a community. Their performance of *Les Voyages*¹ will bear witness to how the creative process of this seasoned, internationally acclaimed acrobatic group is connected precisely to togetherness as an artistic principle: in their performances, they necessarily depend on one another, seeking balance, complementarity and harmony – all the pieces must be in place in order to form a human chain of meaning and powerful symbolism. In their exceptionally poetic vision, the performers form human columns that constantly rise, bend and tumble. The collective is always in motion, executing acrobatic flights and wild races; gathering together and falling apart in a microsecond. And while all acrobatics that defy gravity are risky, each performer knows their own instrument, its strengths and weaknesses: the collective intelligence that comes from a multitude of singularities can at times find itself facing extreme, difficult and uncertain situations. Conceived as an exchange of gifts, this acrobatic research into people and places sheds light on new paths of humanity, as well as our need to understand and support one another. After a residency and

collaboration with local hosts and organizations, the illustrious troupe will create artistic interventions in busy city spaces, all connected to pressing ecological issues and perspectives on togetherness, in order to publicize the range of Danube Sea programming and offer a new experience of the places in which we live.

Just as engaged ecological and artistic work arises from collaboration between artists and the community, so the Riverbank cluster begins with a communal song by renowned choirs and their listeners. The principle of synergy at the foundation of choral singing is a revelation in terms of the relation between individualism and responsibility to the group or community, i.e. a kind of maturation in one’s respect for differences. Hence the Serbian Choral Association’s project *Singing Bridges*² addresses community not only through the medium of music and choral singing, but through the direct inclusion of the audience in its pieces with the open singing method, which invites listeners to join the singers in their performance of the repertoire. The meaning of this five-day event can be seen in the fact that it includes all generations of singers, both amateur and professional; choirs from Serbia and abroad; with equal representation of spiritual and holy music. *Singing Bridges* is conceived in both theme and content as responding to some of the basic postulates of the Danube Sea programme arch, although instead of audience development, the project’s goal is to raise awareness of ecological problems that we’re currently witnessing, and which will be manifested through a select repertoire and locations that are meant to send a powerful value-persuasive message. The synergy of artists and audience, young and old, creativity and science, speculation and facts is a call for process and change. As we move

away from the canon of choral music, improvising and learning to work together, jazz projects by the Cultural Centre of Novi Sad connect through their own themes and variations, departing from the standard harmony and social frameworks. During a summer jazz academy organized by the Cultural Centre of Novi Sad in cooperation with its twin city Dortmund, *Jazz on the Danube – Bratski Džez Orkestri Evrope (European Jazz Orchestra Twins)*³ will bring together young jazz musicians (ages 16–25) from the countries through which the Danube flows. Meanwhile, the *Youth Danube Big Band*⁴ orchestra, comprised of 11 musicians from abroad and young musicians from Novi Sad, Belgrade and other cities in Serbia, hopes that its outdoor concert on the Štrand will introduce a new musical idiom that integrates a Western style with those lesser-known from the South-eastern Europe.

When the Štrand beach opened to the public in 1911, everyone who bought a ticket would also receive a free bathing costume. In 2022, in collaboration with Irish artist Ríonach Ní Néill from Galway (European Capital of Culture 2020), we're developing a project that considers what kind of gear and attire we'll receive (or have to supply ourselves!) on the beaches of the future: will we need bathing costumes that indicate water pollution, or parasols that warn of unusually high temperatures? The Irish artist and her team will hold a performance on the Štrand with this "equipment", under the title *Hope it Rains/Soineann nó Doineann*⁵. This very realistic, and very ominous, performance draws attention to the potential influence of climate change on Europe in the not-so-distant future. The project's aim is to use objects from everyday life to raise awareness and reduce our negative impact on the environment. The artistic team from Ireland will explore use of "practical" things without which a day at the beach is today unthinkable: bathing suits, for example, will change colour after entry into polluted waters; a parasol will start singing when the temperature exceeds the annual average; a fan will indicate which toxins we are inhaling; lounge chairs will transform into seatbelts; and games on the beach will become collecting rubbish. The Irish artists will mostly use local waste, and work together with artists from Novi Sad and environmental protection groups.



PHOTO_B. JENSEN

During the European Capital of Culture title year, the Štrand – a special place in Novi Sad on the banks of the Danube – will become a centre of artistic-scientific critical reflection that, through the work of one Norwegian artist, will lead to concrete, durable and individual solutions to the climate catastrophe. The artist collects everyday objects from which he creates on-site tools necessary for survival. Transformation, repurposing, recontextualizing "rubbish": perhaps these are other possible paths whereby we can alter our relationship to discarded items that are clogging up and ruining our planet. Norwegian artist *Morten Jensen Vågen*⁶, known for his ad hoc style that makes use of material that's been thrown out, used and forgotten to create tools for survival, will visit Novi Sad in order to demonstrate one of those pathways. The artist's works already imply an apocalypse scenario, and can show us how to make an awning from rubbish that will protect us from the sun or acid rain, and shelters that we can use in the overpopulated, exploited, ecologically destroyed world.



“ECOPRINTS” IN ART AND ACTIVISM

THE WORKING MODEL ON WHICH THE RIVERBANK CLUSTER IS BASED IS THE CREATION OF ARTWORK THAT ORIGINATES AND EMERGES FROM REAL, MEASURABLE DATA ON THREATS TO THE LOCAL NATURAL ABUNDANCE. THE IMPORTANT RESEARCH PERFORMED BY THE CENTRE FOR THE PROMOTION OF SCIENCE THROUGH ITS *ECOPRINT*⁷ PROJECT WILL FOREGROUND THE MEASURABLE HUMAN IMPACT ON THE NATURAL ENVIRONMENT THROUGH THE CONCEPT OF THE CARBON FOOTPRINT, WHILE ARTISTS WILL ILLUSTRATE THE RESEARCH THROUGH THEIR OWN WORKS.

Through this project, the Centre for the Promotion of Science from Belgrade intensifies its efforts to bring together science and art through a programme dedicated to climate challenges and multidisciplinary research in the field. During the months of July and August, in cooperation with the Faculty of Philosophy's Centre for Behavioural Genetics and the Academy of Arts at the University of Novi Sad, as well as the Zeleni Sad Association, the art+science event will take place in both Novi Sad and Belgrade. Intensive dialogue and collaborative research by participants will work to develop unique content that will raise awareness of the role each of us plays in the process of climate change on our planet. Starting from the concept of a carbon (CO₂) footprint, a measure of the human impact on the environment and climate in general, the artistic works will localize the experiences of climate change, (too) often perceived as temporally and spatially abstract and distant concepts. An exhibition will feature works on various climate themes by established art+science activists from Serbia and abroad, with the goal of comparing experiences and approaches to different surroundings. A special feature of the 2022 programme will present climate capsules as mobile and modular artistic-scientific and educational platforms.

While various utopic and dystopic futures focus mainly on the river and its environs, the *Biofactory*⁸ project by the Reaktor Association researches models for alternative artistic production in the context of sustainability by uncovering new material for work. *Biofactory* promotes ideas of the application of alternative production in the sphere of the visual art of Adrienn Újházi, the first person in Serbia to present her creations based on the growing of a biological material called SCOBY (symbiotic culture of bacteria and yeast). The project begins by growing the SCOBY, which represents a sustainable means of creative production in the future, followed by conversations with the audience, introducing them to this synergy of biology, science and visual art. On the banks of the Danube at the Štrand, Zeren Oruc, a curator from Turkey, will present her work as an eco-action, an intervention in space, and at Svilara Cultural Station she'll hold an all-day workshop/exhibition/panel discussion on SCOBY material, its growth and creation. The programme is open to anyone with an interest in discovering the world of biofactory's material, and welcomes all to participate. Besides the Štrand, artists also explore other beaches along the Danube's banks.

Through installations in places of relaxation and transit, the Danube Sea programme hopes to communicate with the dog-walkers, students, and older and younger generations that spend their time along the river. *Behind the Mora da (se) vaga*⁹ (*It Must Be Balanced*) project by the Italian-Portuguese collective *Moradavaga* lies an artistic intervention at a rather neglected Novi Sad beach, Bečarac, with the main goal of raising public awareness of the space's potential dystopic future as an example of a widespread global problem. Working together, Manfred Eccli from Italy and Pedro Cavaco Leitão from Faro, Portugal (a candidate for the European Capital of Culture 2027) have developed a rich international career: since 2006 they've been working with empty spaces, abandoned buildings, reviving public spaces; they create performative objects and active interventions in space, combining architecture, art and design with the engagement of the audience to give the object meaning. In collaboration with the New Cultural Naselje they'll create a series of interactive installations in space, the result of the process of working with local interest groups: students of architecture and visual arts, users of the Bečarac space (recreational athletes, dog owners, young people, etc.), and activist groups working with environmental protection issues. A beach clean-up on Bečarac, as well as workshops with the local population and environmental protection activists, will serve as the introduction to artistic work. Sustainable materials such as glass (mirrors) and wood will be used for the installation, and the aesthetic of the work itself advocates for the idea of self-sustainability and conservation of natural resources. An outdoor concert and the installation itself will enrich the local space and inspire reflection on the community's relationship to it, as well as to the banks of the Danube in general.



PHOTO_U. DOŽIĆ

FROM YOUTH TO THE FUTURE OF ECOLOGY

THE IMPORTANCE OF THE DANUBE SEA ARCH CAN BE SEEN IN THE UNIQUE AND LONG-LASTING INTERVENTIONS COMING FROM THE SPHERE OF ACTIVISM, A PART OF WHICH IS ORIENTED TOWARD YOUTH AND CHILDREN AS ACTORS WHO MAY BE BEARERS OF CHANGE IN THE FUTURE.

Youth Camp: *Good for Life*¹⁰, organized by Engineers for Environmental Protection, is part of a network of 2,500 such camps held every year across the globe, in which activities revolve around peace, art and protecting the environment. The main goal of the group is to highlight the importance of protecting the Danube and to contribute directly towards improving the state of the foreshore in Novi Sad, through organization of clean-ups and placement of applied art installations along the quay on the left bank of the Danube. Art installations that young people will create together with the artists will actually be waste bins, made from the remains of objects destroyed during the 1999 NATO bombings in Novi Sad, giving additional value to this project and questioning the future and waste in a different way. Ten such bins will be installed, one for each country through which the Danube flows (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova and Ukraine). In addition to

the international youth camp, a series of children's workshops entitled *Our Danube: A Mosaic of Pebbles*¹¹ finds yet another way to thematize the Danube – as our shared river, a shared natural and historical treasure of European civilizations, and an eternal source of artistic inspiration. The project consists of workshops with kindergarten-age children from the Happy Childhood Kindergarten, on the theme of conservation and protection of the natural world. In the final stage of the process, visual artists will join the children, who will paint onto stones their impressions of the Danube and the conservation of its flora and fauna. In cooperation with the Per Art Gallery, an artist from Novi Sad's twin city Dortmund, Germany will, after a year of working with children, create a mosaic of monumental proportions from the stones, to be mounted in the hall of the Cultural Centre of Novi Sad, which organized the project. Youth education on environmental protection continues with the *Limenka Theatre*



PHOTO: U. DOŽIĆ

*Fest*¹², a children's theatre festival that deals with ecological issues. Nine productions by four children's theatres from Niš, Belgrade and Novi Sad will be performed on the Štrand and in other locations in the city. The festival, organized by the Čarapa Children's Theatre in Belgrade, is based on the idea that the most effective way to influence children's awareness of recycling and nature conservation is to offer a model in which recycling material has a value. Here, that value is expressed in the value of a social-responsible currency, the first one registered in the world, the alu-coin: minted from aluminum, with a unique imprint on one side, it is the distinctive currency of the entire project. Visitors can obtain alu-coins at the Limenka Exchange Office in exchange for empty cans (five cans for one alu-coin), and then use them as a means for payment during the event. The currency is used to "purchase" tickets for the theatre performances, as well as various other useful things, meant mostly for children: books,

bags, pencils, notebooks, educational posters, all available at the festival's performance sites. The festival includes an appearance by the mascot Limenka, (Tin Man), a man from the Planet Alu, who together with children will initiate the process of recycling the collected cans in a special recycling press, followed by a screening of educational-entertainment film clips, live music, animation and, finally, the stage performance. A children's rock band will also perform after the play, and two children's choirs will sing the hymn of the Limenka-ulaznica (Tin Can Ticket) project.

DANUBIAN CURRENTS IN ACTIVIST ART

A SERIES OF ARTISTIC INTERVENTIONS WITHIN THE RIVERBANK CLUSTER ARE BASED ON INNOVATIVE COLLABORATION BETWEEN EUROPEAN COLLECTIVES AND NOVI SAD ARTISTS AND ACTIVISTS, MADE POSSIBLE THROUGH PROCESSES INITIATED UPON NOVI SAD'S RECEIVING THE TITLE OF EUROPEAN CAPITAL OF CULTURE. WITHIN THESE FRAMEWORKS, INTERNATIONAL COLLECTIVES LIKE THE *THE DANUBE TRANSFORMATION AGENCY FOR AGENCY* WILL WORK ON IN-SITU PROJECTS, INCLUDING IN THEIR REALIZATION VISITORS TO THE ŠTRAND. THROUGH PARTICIPATORY PROCESSES, THEY'LL EXAMINE THE DANUBE AS A COMPLEX NATURAL ENTITY, AND AS AN ARTERY OF EUROPE. IN THE SPIRIT OF A DIFFERENT APPROACH TO ECOLOGICAL ISSUES, NOVI SAD WILL WORK TOGETHER WITH LOCAL URBAN BIODIVERSITY ORGANIZATIONS TO DEVELOP PLANS FOR THE CREATION OF URBAN GARDENS IN CITY SETTINGS.

*The Danube Transformation Agency for Agency (DTAFA)*¹³, whose members include Alexandra Fruhstorfer, Lena Violetta Leitner, Ege Kökel and Solmaz Farhang, is an informal art group/ community and movement that's constantly in motion, engaged in transforming the Danube Valley through new scenarios for its ecosystem in the time of climate change. The group combines visual art, (speculative) design, theory, literature, ecology, zoology, science and investment for the future of the Danube. They are interested in how dialogue between art, nature, science and new technology can create possibilities for social and ecological changes. What they most want to do is dive deep into the waters of the Danube, to swim with the fish that populate the hydrosphere; to fly with the birds through the atmosphere; and to listen to the plants in the biosphere, so as to think as they do. In accordance with this goal, DTAFA will open offices in Vienna (Austria, European Union) and Novi Sad (Serbia, outside the European Union) in order to research and take

action on environmental problems, including air and water pollution, refuse dumps, overfishing, crop loss, decline in biodiversity, and reduction of hydroelectricity. By reconstructing the concept and meaning of the Danube, the aim is to establish international ecological, cultural and scientific cooperation between the two countries. The project also involves the fusion of art and science in the development of scripts for the machine learning of data produced by various biological and physical-chemical analyses of the Danube's surface waters, as well as waste water in the context of level of pollution present. The integrated results of the analyses will generate a speculative, critical prediction of future events closely connected with the quality of the Danube's surface waters in time to come.

We continue along the path of ecological questions at representative local institutions and galleries, where programming will inspire audiences to reflect on the future of these spaces.



PHOTO: A. PRODAN

In addition to the collaborations with Faro and Galway, we'll also join forces with Timișoara, European Capital of Culture 2023, in the thematic exhibition "3Es: Electronics, Ecology and Ethics", part of the annual *Danube Dialogues*¹⁴ organized by the Bel Art Gallery and representing the work of a team of Novi Sad and Timișoara curators. The exhibition focuses on the theme of ecology as it is actualized in the time of a major pandemic crisis, and which has made many of humanity's contemporary problems all the more visible. As is well known, many interpreted the Covid-19 virus pandemic as a metaphorical and practical response by nature to humanity's actions, which, under the pressure of economic imperatives, disrupt nature's inner balance. Under such circumstances, contemporary art has responded with its ethical and aesthetic criteria, attempting to find foundations for

the "new normal" in our present high-risk society. The group exhibition presents artists from both Serbia and Romania who actively reflect on our means of communication, visualization, action and creation, and in that way representing catalysts for changes in perception.

According to a report by the Centre for European Politics on the theme of ecology and environment, the general public is inadequately informed and insufficiently included in processes connected to environmental protection. As a popular and accessible art form, film can help in making citizens better informed on these issues, particularly when screenings are held in public spaces as they are in the Riverbank cluster. *Green Cinema*¹⁵, a project organized by the Slobodna Zona Film Festival Association

in Belgrade, focuses on developing ecological awareness among Serbia's population. During The Danube Sea, audiences in Novi Sad and Zone 021 will be treated to a number of recent films, both documentary and narrative, on the theme of ecology and environmental protection. Film programmes will be presented in open-air cinemas on the public squares of towns along the Danube (Sremski Karlovci, Kać, Petrovaradin, Futog and Irig). In addition, thirty short works in video format will be presented in *The Danube Sea and Activism Through the Screen*¹⁶ (*JupiJe – short video format*) by the Videomedeja Video Art Association. The videos are about the Danube, as well as the European countries through which it flows, foregrounding a rich array of cultures and the river's power to connect nations, the Danube Valley's cultural heritage, the diversity and wealth of life along the river, an examination of the human relationship to nature and environmental protection through the metaphor of the Danube – the largest, and yet most polluted, river in Europe. The *Euro in Film 2022*¹⁷ festival of European and independent film, organized by the Cultural Centre of Novi Sad, will through its "Let's Save the Planet" programme seek to raise audience awareness of ecological problems. This cluster, which has speculated on the possible dystopian futures of the river, will conclude with a new energy for the present moment: we close the Riverbank programming with a faith that we're opening new perspectives. The No Borders Orchestra, an ensemble of musicians from the former Yugoslavia, will bring together 50 musicians for a concert in Novi Sad, under the title *New Energy*¹⁸. In our continuing search for a new culture of togetherness, we'll be

treated to a singular performance of Beethoven's Pastoral Symphony, his ode to nature. The programme also includes a new work with an explicitly ecological theme by renowned Croatian composer Ivan Božičević, specially commissioned for this project. Through the use of kitchen appliances and water, as well as performative acts by orchestra members, the piece particularly thematizes two aspects of ecological catastrophe: the food industry and the water supply. The orchestra's performance will be attractively complemented by various interdisciplinary elements, additional projected effects and ambient lighting. Immediately prior to the concert, an educational segment will feature a brief Ted Talk on the theme of ecological changes by Marko Luka Zubčić, sociologist and philosopher at the University of Rijeka's Centre for Advanced Studies. The project's ultimate aim is to serve as an example of regional collaboration among youth based on values of a European and open society, and through music turn our attention to the global degradation of the natural environment.



PHOTO_M. RUPENA

7/8–21/8/2022

THE HARBOUR



THE DANUBE IS A MIGHTY EUROPEAN RIVER OF IMAGES, SOUNDS, WORDS, TEXTS AND TASTES. A RIVER THAT PRESERVES THE TRADITIONS OF THE EUROPEAN NATIONS THROUGH WHICH IT FLOWS, WHILE AT THE SAME TIME BRINGING THEM TOGETHER – ITS BANKS FORM PRICELESS MULTICULTURAL MILEUX. THROUGH PROGRAMMING CHARACTERIZED BY A STRONG EUROPEAN DIMENSION, WE HOPE TO SHOW THE DANUBE REGION'S WEALTH OF TRADITIONAL AND CONTEMPORARY CULTURES IN THE BROADEST SENSE, ITS INTANGIBLE AND TANGIBLE HERITAGE, SO AS TO PORTRAY THE DANUBE AS A PLACE OF ENCOUNTERS BETWEEN DIVERSE INFLUENCES. CONCERTS, EXHIBITIONS AND GASTRONOMIC DEMONSTRATIONS ARE JUST A FEW OF THE WAYS THAT WE'LL PRESENT THE CULTURE OF THE DANUBE REGION, THROUGH EVENTS IN SMALLER LOCALES AROUND NOVI SAD, WITH THE GOAL OF CREATING NEW HARBOURS OF CULTURE ALONGSIDE EUROPE'S MOST SIGNIFICANT CONNECTIONS.

FLOATING ALONG THE DANUBE, AWAY FROM THE CITY

WE'LL ALSO BE TAKING OUR CONTENT OUTSIDE THE CENTRE. DECENTRALIZATION OF CULTURAL CONTENT IS A CONTEMPORARY EUROPEAN PRACTICE, A DEMOCRATIC METHOD THROUGH WHICH CULTURE BECOMES ACCESSIBLE TO ALL; WHAT'S MORE, THE AUDIENCE BECOMES AN ACTOR IN THE EVENTS THEMSELVES, EVEN PARTICIPATING IN THEIR CREATION. GUIDED BY THE IDEA OF REVITALIZING NUMEROUS SMALL PLACES TUCKED AWAY ALONG THE DANUBE, TURNING THEM INTO STAGES FOR ART ALONG THE RIVER, PIERS FOCUSES ON THE TOWNS AND HAMLETS ALONG FRUŠKA GORA THAT ARE, IN THIS SENSE AT LEAST, UNDISCOVERED, AND WHICH WILL ATTRACT THE LOCAL POPULATION AND TOURISTS ALIKE TO EXPLORE THE UNEXPLORED. TO THIS PROGRAMMING WE ADD THE MULTICULTURAL DIMENSION OF VOJVODINA'S POPULATION, MAKING SPACE FOR THE CULTURAL EXCHANGE OF MINORITY COMMUNITIES.

The platform of dialogue through the medium of visual art opens out toward the region's minority communities, and opens a space for intercultural exchange. *Outside The Centre*¹⁹, an exhibition organized by the Bel Art Gallery, presents artwork by influential contemporary artists belonging to the Danube region's minority groups, from countries including Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Moldova, Bulgaria and Ukraine. Selectors of the participants in four exhibitions will be Serbian artists Dejan Kaluđerović, who lives in Vienna; Szombathy Bálint in Budapest; Olja Triaška Stefanović in Bratislava; and Milovan Destil Marković in Berlin. The selection of artists will a priori show the interconnectivity and coexistence of peoples living within a united Europe, as well as the functionality of art as a cohesive universal factor. In order to present minority art in places where it rarely (if ever) reaches, the exhibition events are oriented toward residents of smaller towns in the environs of Novi Sad, local municipalities in Fruška Gora, as well as

places like Sremska Kamenica, Sremski Karlovci, Čerević and Irig. The title of the exhibition refers to the phenomenon of the functionality of today's art, its production and reception, outside of major cities – in smaller cities, peripheries, villages, etc. This is yet another proof of how Joseph Beuys' maxim, "art=life", is today confirmed in myriad variations, from artistic to sociological and geographical-spatial concepts and spheres. The project includes four exhibitions, three art events and a diverse educational programme.

While in 2022 we'll strive to transform Novi Sad into a centre for international intercultural dialogue, at the local level we'll work with the minority groups that make Novi Sad and its surroundings a multicultural centre every year. In this spirit, we'll actualize the *Flower Of Diversity*²⁰ project, a programme by the Institute for Culture of Romanians in Vojvodina in collaboration with similar institutions for Vojvodina's Ruthenians, Croats, Hungarians and Slovaks. It includes workshops and a group concert featuring traditional music ensembles from five different national communities. The project is founded on the idea of presenting traditional creations of national minorities in an innovative way, in a shared concert featuring the musical creativity of ethnic groups as a communal creativity that has emerged through intercultural connections and influences specific to the lands of Vojvodina, the Danube Valley and European soil, where diverse cultures and influences inseparable from everyday life intermingle. Collaboration with minority communities continues with *Cultural Scrapbook*²¹, a project by the Mala Srećna Kolonija Association; this outdoor camp along the Danube is meant to stimulate cultural interaction among youth and affirm Roma culture. It includes a performance of the puppet show "Čorori", based on the Roma fairy tale "Cats Do the Laundry", as well as numerous workshops for the development of ecological awareness through use of natural materials on the theme of the river. While the decentralization of culture is reflected in the distribution of content beyond the centres of artistic production, The Danube Sea also includes projects that question accessibility and the intangible cultural heritage of village communities. Faced with a rural crisis, we've teamed up with the Eustahija Association to present the *Open Village*²² project, a celebration of the heritage of the village and rural community, through a gathering of stories from the residents of Hopovo (in the municipality of Irig). This project is realized in cooperation with representatives of organizations from other European Capitals of Culture: in Kanaus, it's the village of Zapyškis, and in Rijeka, Praputnjak.

And then we come to Sremski Karlovci, a true cultural-historical gem some ten kilometers from Novi Sad, whose history we can trace from the beginning of the 14th century. Sremski Karlovci has been the site of several historic events. It was here that the Treaty of Karlowitz was signed between Austria, Poland, Venice and the Ottoman Empire in 1699, after which the map of Europe changed significantly. Karlovci then became an important trade hub, as well as a religious and educational centre for the Serbian people. The Karlovačka Gymnasium, the oldest in Serbia and one of the largest to present, was founded in 1792; interestingly, it was at one time attended by Vuk Stefanović Karadžić, the founder of the Serbian alphabet – one of the oldest phoenetic alphabets in the world. Meanwhile, numerous German families settled here, adding to the rich cultural life of this small, fairy-tale town, as attested by the many poets connected to this area. The most famous of these is also one of the greatest poets of European Romanticism, Branko Radičević, whose work was significantly influenced by life in Sremski Karlovci. To this day, Karlovci remains a favourite getaway for Novi Sad residents, a quiet, romantic oasis just outside the city, whose every street bears the traces of its rich history. In the title year of European Capital of Culture, this atmosphere will be the backdrop for the *Karlovci Film Festival*²³, a young film festival initiated by artists and students, mostly from the Academy of Arts in Novi Sad, with the desire to return the art of film to Sremski Karlovci. With screenings in three locations along the riverbank, films will focus on themes connected to the Danube and ecology. The festival is realized by MDM productions from Sremski Karlovci in partnership with the Karlovački Arts Workshop.



PHOTO_J. IVANOVIĆ

AS A REACTION TO ART'S COMMERCIALIZATION

LAND ART EMERGED, A MOVEMENT THAT OPPOSED THE SUPERFICIALITY AND INSTITUTIONALIZATION OF ART, PROCLAIMING INSTEAD MONUMENTAL PROJECTS IN NATURE AND FREE SPACE. AS THE EUROPEAN CAPITAL OF CULTURE, WE'LL BRING LAND ART TO A FAVOURITE LOCATION NEAR NOVI SAD, WITH A NOD TO TRADITIONAL BELIEFS AND CUSTOMS CLOSELY CONNECTED TO NEW WORKS, CREATING TOGETHER IN NATURE AND UNDER NATURE'S INFLUENCE.



*The Straw Fest (Second Chance)*²⁴ land art festival, an international project by the Slama Fest Association from Osijek, will be held in Banoštor as part of the European Capital of Culture. During the six-day festival, guest artists and volunteers will join forces to create monumental straw sculptures on a certain theme. The festival's highlight and culmination is the spectacular burning of the largest and most central sculpture in an interactive multimedia performance. Modelled after an ancient ritual and a sign of gratitude for the fruits of a harvest, when straw sculptures were burned, the act weaves tradition and a contemporary artistic concept, i.e. the movement of land art toward ecologically aware art. In Banoštor we'll meet guest student artists from academies across the region (Hungary, Romania, Bosnia and Herzegovina, Croatia). The sculptures will be inspired by the flora and fauna of the Danube lowlands, fostering a connection with local residents and children, and perfectly integrating into the landscape and rural setting. Next, we remain in the same location and turn the programme over to children. Novi Sad is known as the Serbian Amsterdam due to its number of bicycles: Novi Sad residents and the surrounding populations use bicycles as one of their main modes of transportation, which we saw as an excellent opportunity to include the youngest citizens in European ecological trends. Children will participate in the creation of the *Biker's Rest*²⁵, organized by the Arka Association. They'll create drawings on the theme of the Danube and its heritage, which will later be made into larger flags to decorate the site. During Piers, Banoštor becomes a centre of youth creative capacity, and as the European Capital of Culture we saw an opportunity to foreground the importance of ecological awareness and its fostering among children.



PHOTO_J. IVANOVIĆ

ART STANDING GUARD ABOVE THE BANKS OF THE DANUBE

WILL REVEAL TO US A WHOLE STORE OF SECRETS IN THE PETROVARADIN FORTRESS, HOME TO ONE OF THE LARGEST LIVING ART MUSEUMS IN THE WORLD. WITH DOZENS OF ARTIST STUDIOS AND UNDERGROUND PASSAGES WHERE ARTWORK IS FREQUENTLY DISPLAYED, THE PETROVARADIN FORTRESS, ONE OF THE FOUNDATIONS OF THE CITY, POSSESSES A RICH AND MULTILAYERED MYTHOLOGY, WHICH WE'LL DISCOVER ANEW.

The *Circle's Circle – Fortress Art Fest*²⁶ will lead us the Likovni Krug (Painters Circle) and studios in the Fortress, as well as to a different, European understanding of artistic creativity. All events connected to the exhibition are intended to generate new value in our views of creativity, as well as the synergy present in this historically significant atmosphere. We'll be able to visit the artists in their working environment and join them in workshops, lectures, performances, screenings and concerts.

WHAT'S COOKING IN THE EUROPEAN CAPITALS OF CULTURE?



We'll find out in the cultural stations around the city, where we'll meet our *Cooks In Residence*²⁷ and tuck into a gastronomic adventure with local chefs and visiting culinary experts from other European capitals of culture. Their assignment will be to prepare local specialities as they would in their home countries. In addition to industry experts, others participating in this interesting event include: gastronomes; cooks, service workers; owners of salaši (a farm offering home-cooked food and sometimes lodging to visitors); wine-makers; producers of food, organic food, beverages and other products; nutritionists; sommeliers; medicinal herbalists; the media; public figures; athletes; doctors; citizens; pollsters, etc. At the close of the conference, each of the invited guests will present their experience during the seven-day event, and together with the local host prepare their domestic specialty of choice. The conference also includes a wide range of panel discussions and case studies, an international artists colony with a gastronomic theme, a competition among women's village associations in preparing traditional specialties and ceremonial breads, live music and gastronomic promotions.

A MUSICAL VOYAGE

WILL SHOW US WHY THE DANUBE HAS BEEN SUCH A GREAT INSPIRATION TO THE WORLD'S GREATEST CLASSICAL COMPOSERS, THAT WHICH SET IN MOTION THE MOST BEAUTIFUL SOUNDS IN WORLD MUSIC, AND HOW, BOTH SYMBOLICALLY AND LITERALLY, THE DANUBE CROSSES BORDERS AS LIGHTLY AS MUSIC.

By *The Beautiful Blue Danube*²⁸, a project from the Život kao Inspiracija Association, aims to enliven the banks of the river with music – more specifically, bring cultural content to the places and harbours where a local population spends time. Classical concerts by the most talented students at the Isidor Bajić School of Music will be held on a catamaran floating along the Danube, following a planned route (Beočin, Begeč, Futog, Rakovački zaliv, Sremska Kamenica, Sremski Karlovci), at times when there are the most people on the beaches. The aim is a series of artistic, ecological interventions in public spaces, on undeveloped beaches, shores and small islands (such as Monkey Island and, sometimes, Cat's Sandbar), so as to foster sensitivity to cultural content and positive impressions of classical music and the countries of the Danube Valley, presented through the works of their composers (Germany, Austria, Hungary, Croatia and Serbia).

A long series of music events, from classical concerts to jazz to ethno sounds, will highlight the strength of various cultural and national groups, as well as the compelling music from Danube Valley composers, and thus demonstrate how Novi Sad is actually the Danube region in miniature. A concert by Silard Mezei, part of the *Creative Embassies And Ambassadors*²⁹ project, will open our ears to fascinating experimental musical expressions. Born in Senta, Silard Mezei learned violin in his hometown and in Subotica, and later graduated from University of Belgrade with a degree in composition. As a violinist, violist, bassist and composer he has held numerous concerts in Serbia and abroad. Compositionally, he is interested in exploring the connection between improvisation and composition, which includes elements of jazz and authentic traditional music. His orchestra, which comprises 12 musicians, mostly performs improvised music, largely his compositions. *Songs Of The Danube Sea*³⁰, organized by Laureat Ltd., presents the artistic and cultural heritage of the lands through which the Danube flows. Moving down the Danube, we'll hear music from three composers who were all contemporaries, working at the beginning of the 20th century: Austrian Alban Berg, Hungarian Bela Bartok and Novi Sad's own Isidor Bajić. Solo songs from each of the composers will be performed by soprano Sonja Šarić, a winner of the Maria Callas Grand Prix who currently divides her time between Novi Sad and Sombor, with constant engagements at European opera houses (Graz, Linz, Salzburg, Paris). The programme includes singing in German, Hungarian and Serbian language, in the spirit of the diversity of nations through which the Danube flows.

LITERARY CURRENTS OF THE DANUBE

THERE'S NO DOUBT THAT THE DANUBE IS, AT MANY LEVELS, A RIVER OF TEXTS, AND WE'LL SHOW HOW ONE CAN LITERALLY CONNECT DIVERSE EUROPEAN LITERATURES. MUCH HAS BEEN WRITTEN ABOUT THE DANUBE, AND FROM A VARIETY OF PERSPECTIVES. AS A EUROPEAN CAPITAL OF CULTURE, THE IDENTITY OF WHICH IS STRONGLY CONNECTED TO THE DANUBE, WE'LL PRESENT A UNIQUE *ANTHOLOGY ABOUT THE RIVER: THE RIVER: A DIFFERENT DANUBE ANTHOLOGY (READING DURING A VISIT)*³¹.

This two-day literary conference, organized by Futura Publications, will gather the authors from the Serbian edition of the anthology by Danube anthology by the same name. The anthology, which brings together authors from the region, began as part of On the Danube: A European Literary Project, conceived and realized in collaboration with the Institute for History and Folklore of Danubian Swabians (Tübingen) and the Institute for Germanics at Eötvös-Loránd University (Budapest). This book on the Danube truly is different, since not only does it present texts on the theme of the river, but it describes its various aspects: its source, gorges and shores; its fish and fishers; its floods, bridges, borders, confluences, sunken islands, hidden places, etc. The reader comes away with an (enhanced) image of the Danube through 25 chapters, thematic units that editors Olivia Spiridon and Edith Király have supplemented with content from numerous workshops held over the course of working on the text selection. The final form of the anthology is proof that "such a wide space as that through which a river runs can be revealed and understood only through diverse forms of cooperation, which is, in a sense, the message of this book on the Danube". Planned participants in the conference on the Danube as a river of texts include: Roland Innerhofer, Silvia Dražić, Edith Király, Vladimir Kopiel, Slobodan Tišma, along with other interesting European writers invited



PHOTO: J. IVANOVIĆ

through the Serbian PEN Centre. After reading the book and meeting its authors in Novi Sad, your view of the Danube will be forever changed! One of the project's events is a trilingual (Serbian, Hungarian and German) translation workshop in cooperation with the Faculty of Philosophy in Novi Sad; participants will work on excerpts of 1960s and 70s neo-avantgarde literature from the Danube River Basin, as well as texts contributed by writers featured in the conference. And, in the end, we'll bring together authors from different European capitals of culture so as to end our story where it began: that the Danube truly is a river of texts that can be viewed in a wide range of dimensions. Within the project Art on the Stream, we'll be treated to a literary programme that includes stories edited by one writer from each of the participating countries; by combining two arts we hoped to show the complexity and multivalence of the Danube region's culture. The literature portion has been selected by: Dieter

Lohr (Germany), Lydia Steinbacher (Austria), Juraj Briškár (Slovakia), Károly Méhes (Hungary), Helena Sablić Tomić (Croatia), Branislav Živanović (Serbia), Robert Șerban (Romania) and Palmi Rančev (Bulgaria).



A PERSON IS A RIVER

BRINGS US PIERS PROGRAMMING THAT FOCUSES ON VISUAL ART, WITH AN ACCENT ON THE SPECIFICITY AND AUTHENTICITY OF THE CREATORS THEMSELVES WHO HAIL FROM DIFFERENT EUROPEAN COUNTRIES. HERE WE PLACE PARTICULAR FOCUS ON WOMEN'S CREATIVITY IN THE DANUBE REGION, WHICH, THOUGH RESPONSIBLE FOR MANY SHIFTS IN CULTURAL AND ARTISTIC CURRENTS IN THEIR COUNTRIES, HAS UNFORTUNATELY OFTEN BEEN NEGLECTED.

*Art On The Stream (Podunavci)*³², a major exhibition of contemporary artists from the Danube region, was initiated as a part of the official programme for Novi Sad: European Capital of Culture, and travels from Ulm, through Schallaburg, Košice, Pécs and Osijek, to Novi Sad and Timișoara. The beginnings of this exceptionally important project are connected to an exhibition called "Der Mensch – Der Fluss" (Man – River), which after opening ten years ago in the State of Baden-Württemberg went on to travel through all countries along the Danube. That exhibition then inspired a series of different collaborative projects, which in the end led to the idea for "Art on the Stream". This initiative gave artists from the Danube region a platform for dialogue, exchange of experience and collaboration, while at the same time turning attention to the differences and similarities between the nations in this geographic area. The goal was to foreground the diversity of the artists themselves; we selected one artist from an older

generation and one from a younger generation, thus showing through art the region's history (which includes, among other things, the period of the Iron Curtain).

Selected artists participating in "Art on the Stream" include: Birgit Brandis, Jörg Baier, Corinne Choticky, Bettina Kattinger, Brigida Zuberi, Berenice Pahl, Helena Eribenne, Contact Zone, Rudolf Sikora, Oto Hudec, Flóra Pertics, Sándor Imreh, Peter Šomody, Ana Petrović, Vladimir Frelj, Adrienn Ujhazi, Nikola Džaf, Constantin Flondor, Andrei Rosetti, Ciprian Bodea, Cosmin Frunteș, Sorin Scurtulescu, Silvia Gancheva and Julian Stankulov. The team of curators selecting the art includes: Franziska Degendorfer (Karlsruhe), Olivia Jacques (Vienna), Nikolas Bernath (Košice), Peter Šomody (Pécs), Vladimir Frelj (Osijek), Andrea Palašti (Novi Sad), Sorin Scurtulescu (Timișoara) and Božidar Bojadžhiev (Sofia). Finally, that which is outside the centre must at some point find its place at the centre! *Danube Women Stories (Podunavci)*³³, an exhibition realized in cooperation with *Danube Connects* from Ulm, will be installed in a public space in the centre of the city, on Kralja Aleksandra Street (as glass panels placed in sequence along the middle of the street). The exhibition is a result of a project between partners from five countries (Germany, Austria, Hungary, Serbia and Romania), and, more specifically, five cities (Ulm, Vienna, Budapest, Novi Sad and Timișoara), of which two are European capitals of culture. One part of the rich history of these spaces has, it seems, remained in the background. When one looks at the names of streets, squares, monuments, museums and galleries, it appears that far fewer women have had a significant influence on the movements and developments in the culture and art of the Danube region. This exhibition is meant to turn our attention, in a very visible location (the city centre), to the women who have left their mark on the past of these five cities, and those who do so today, in the 21st century. Every city will select five women in history that played significant roles in its culture and art, and five women whose work is making an impact on the city's present-day culture.

THE PHILHARMONIC ON THE HARBOUR

THE DANUBE SEA WILL CONCLUDE WITH THE AUTHENTIC SOUNDS OF THE TAMBURA. THIS INSTRUMENT DATES BACK TO THE OLDEST CIVILIZATIONS, WHILE ITS MODERN DEVELOPMENT IS DEEPLY CONNECTED TO THE COUNTRIES OF THE DANUBE REGION. THAT'S WHY WE'VE LEFT TAMBURITZA MUSIC FOR THE END: SO AS TO ILLUSTRATE ONCE MORE THE DIVERSITY OF THE DANUBIAN COUNTRIES, THIS TIME THROUGH THE TONES BY WHICH THEY'RE RECOGNIZED, ACROSS EUROPE AND AROUND THE WORLD.

Just a few months before "tamburitza playing practices" were inscribed in the National Register of Intangible Cultural Heritage of Serbia, a tambura from "Futok" dating back to 1798 was found in the building of the Čerević Community Association. While a group of experts is still confirming the authenticity of this piece of memorabilia, the tambura is, by all accounts, the oldest in Pannonia – even older than the oldest known heretofore, found in Osijek and dating from 1847. This is attested by the tambura's signature, "In Futok 1798," as well as the fact that the settlement of Futog was called "Futok" until the beginning of the 20th century. This discovery is at the heart of *Tamburitza Heritage: An Exhibition of Old Tamburitza Instruments*³⁴ organized by the Museum of Vojvodina, which will present the broader context of the tamburitza tradition in Novi Sad and Vojvodina. An intercontextual approach to

the representation of intangible cultural heritage will include displays of the material elements of tamburitza practices, such as instruments from the Collection of Musical Instruments at the Museum of Vojvodina's Department of Ethnology, as well as old photographs, postcards and original music scores.

The recognition of tamburitza practices as a part of Serbia's authentic intangible cultural heritage is the perfect occasion for all generations to revel in the sounds of tamburitza. The Danube Sea, as part of the Novi Sad: European Capital of Culture, has given us the opportunity to do something never done before – to present the immense value of European musical culture in the centre of Novi Sad, in an innovative way that creates bridges between different cultures, groups and native lands, faiths and nations. These bridges will bear the name *Tamburitza Philharmonic Orchestra (European Bridge of Culture)*³⁵, made up of members of the best tamburitza orchestras from countries in the region. Through this project, the World Tamburitza Association, with headquarters in Novi

Sad, will make possible education for musicians, conductors, composers, arrangers and vocal soloists in tamburitza music, as well as education in arts and music management. It's no coincidence that, in this musical spectacle, the tambura is the instrument bringing together numerous musicians from diverse countries: it is one of the rare plucked string instruments that has in its range an entire spectrum of instruments, from the high, through the middle range, down to the low register, as defined by serious orchestras in their fullest form. In addition to the tamburitza instruments, there will also be a complete percussion section as in a classical philharmonic, as well as a rhythm section in the style of pop music. The body of performers is completed by a mixed choir of some one hundred members; it bears mentioning that Novi Sad's choirs are known for their quality, and have won numerous awards in European competitions. The repertoire includes treasures of European music literature from classical, ethno and pop genres, all arranged for the Tamburitza Philharmonic Orchestra.

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ORGANIZER: 'Novi Sad - European Capital of Culture' Foundation

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ORGANIZER: Bel Art Gallery

PARTNERS: EU-Japan Fest Japan Committee; Timișoara: TRIADE
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ORGANIZER: Bel Art Gallery

PARTNERS: Institute for Art and Innovation (Berlin, Germany), Austrian
Cultural Forum and Kranjčar Gallery in Zagreb

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ORGANIZER: Slobodna Zona Film Festival Foundation

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ORGANIZER: Institute for Culture of Romanians from Vojvodina

PARTNERS: ZZKV Ruthenians, ZZKV Hungarians, ZZKV Slovaks,
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ART ON THE STREAM (PODUNAVCI)

8 – 21 AUG 2022 / RAJKO MAMUZIĆ GIFT COLLECTION GALLERY OF FINE ART

ORGANIZER: 'Novi Sad - European Capital of Culture' Foundation

PARTNERS: City of Ulm, State of Baden-Württemberg

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8 – 21 AUG 2022 / ULICA KRALJA ALEKSANDRA

ORGANIZER: 'Novi Sad - European Capital of Culture' Foundation

PARTNER: Danube Connects (Ulm, Germany)

TAMBURITZA HERITAGE: AN
EXHIBITION OF OLD TAMBURITZA
INSTRUMENTS

21 AUG 2022 / MUSEUM OF VOJVODINA

ORGANIZER: Museum of Vojvodina

EUROPEAN BRIDGE OF CULTURE

21 AUG 2022 / LIBERTY SQUARE

ORGANIZER: World Tamburitza Association

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